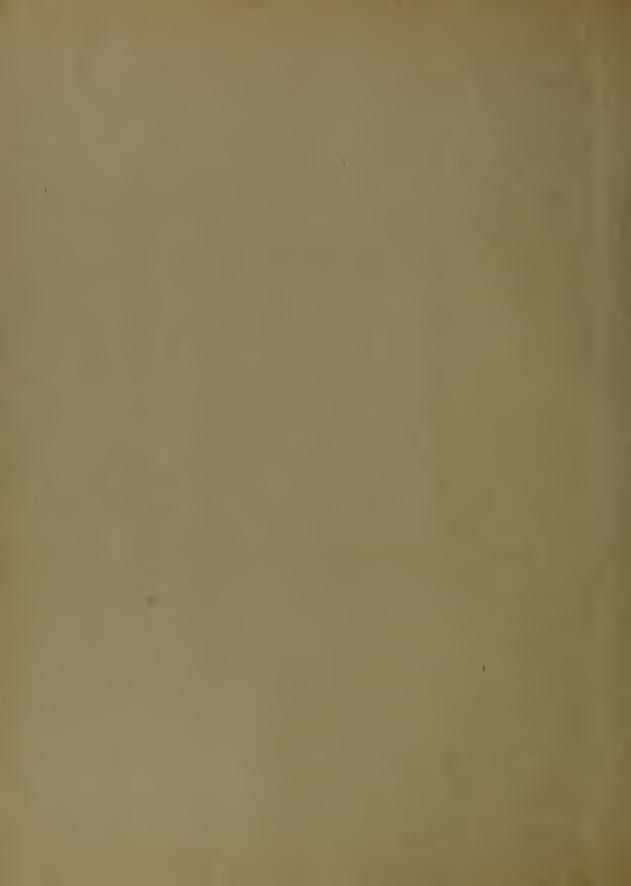


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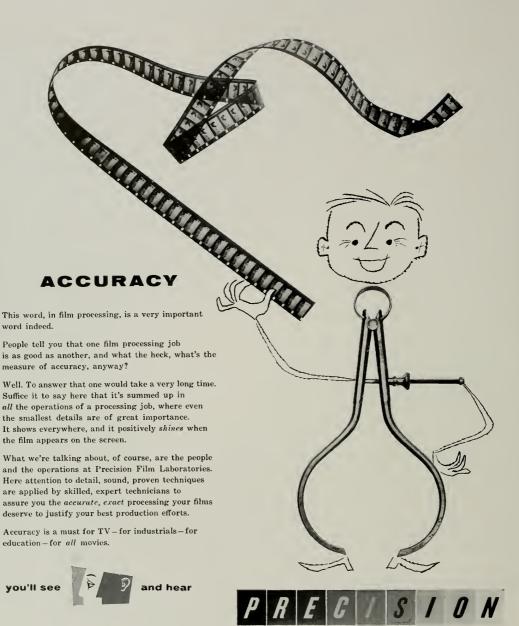
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the creative viewpoint

A The annual preface to these Production Review issues are those brief but pertinent expressions contributed by leading executives among the studios producing business and television films.

This year's contributors include C. H. Bradfield, Jr., president of Wilding Picture Productions, Inc.; Frank K. Speidell, head of Audio Productions; Warren Sturgis of Sturgis-Grant; Charles "Cap" Palmer of Parthenon Pictures; and Howard Lesser of Knickerbocker Productions. Their comments appear on page six.

Harry Lange, executive vice-president of Kling Film Productions, and John Hans, board chairman of Depicto Films, express views on page eight. Ted Cate, prexy of Cate & McGlone; Morton Read, Bay State Film Productions' head; Lawrence Mominee, chief at Atlas Film Corporation; Clifford Potts, head of Fordel Films; Brad Whitney of Condor Films; Brad Whitney of Condor Films; and Konstantin Kalser, Marathon TV Newsreel exec, are Review viewpointers on page 14.

Veterans Bill Ganz (page 36); Henry Strauss (page 28); Thomas J. Barbre (page 46); Walter Lowendahl (page 60); Francis Carter Wood, Jr. (page 55); and Walter Colmes (page 74) round out these interesting pages. We're indebted to producer association heads from New York and Chicago for their pieces on pages 48 and 50.

BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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Office of Publication: 7064 Sheridan Road, Chicago 26

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Edmund Kerr, Western Manager, 104 So. Carondelet Telephone: DUnkirk 7-2281

Issue One, Volume Nineteen of Business Screen Magazine, published February 20, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinais by Business Screen Magazines, Inc. Phone BRiargate 4-8234. O. H. Coelln. Ir., Editor and Publisher. In New York: Robert Seymour, Ir., 489 Fith Avenue, Telephone Riverside 9-0215 or MUrray Hill 2-2492. In Los Angeles: Edmund Kerr, 104 So. Carondelet, Telephone Dunkirk 7-2281. Subscription \$3.00 a year; \$5.00 two years (damestic): \$4.00 and \$7.00 foreign. Entered as second closs matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire content copyrighted 1957 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

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THE CREATIVE VIEWPOINT

How Leading Producers of Films for Business Define Their Role in Helping Industry Achieve Its Important Objectives for 1958

What IS a Producer?

HERE IS A QUESTION which has been asked many times, and answered in as many ways. And yet, it continues to be a timely topic, and the answers continue to reflect the changing trends in our business.

A Producer should be, first of all, a well-integrated *organization*, serving its clients as a specialist in Communications for Business.

It must offer creative services in depth and have the ability to serve far beyond production alone.

It should be staffed and equipped to research and analyze the customer's business needs and opportunities requiring action; to assist the customer in planning effective action that will lead to greater goodwill and profits for the customer's organization; to produce the necessary communications tools; and to follow up their use in a manner that will tend to assure the results the customer expects and requires.

The producer's organization must be able to move into action for the customer in any one or all of these five areas of service.

Experienced people in our business are like the family doctor—to be consulted regularly, not just when the patient is seriously ill, and with sufficient experience in the patient's needs to guide and guard him to a healthy future.

-by C. H. Bradfield, Jr.

There Are Times When Pictures Aren't Worth a Thousand Words

A RECENT ARTICLE in a scientific journal of photography* starts with the unusual sentence: "One picture is *not* worth a thousand words." This statement makes a lot of sense to me. We are all too prone to quote the familiar Chinese proverb in its usual form, and feel that we have clinched the argument in favor of the visual medium of communication.

The trouble with this smug assumption is that it simply is not true. Its validity depends entirely on what is in the picture. Modern times have seen the growth of the "non-theatrical" motion picture to the point where miles of film are exposed each day. True, a large percentage of this lands on the cutting-room floor, but unfortunately a great deal too much unnecessary footage finds its way into completed productions.

With the vast quantities of films being re-

*Osborn, W. A., The Purpose of Textbook Illustrations, Jo Biol. Phot. Assn., 24, 133 (1956). leased today, there has never been a time when producers have so needed to exercise critical ability and stern self-discipline during planning, writing, and especially while wielding the cutting scissors.

So, let us do away with our smug proverb, and consider that even a thousand pictures—a mere 62½ feet of film—may be worth the one word: "DON"T".

—by Warren Sturgis

A Time to Re-Affirm Honest Goals and to Serve the Client

HEN SPEAKERS are called upon to speak at various occasions, many of them first say the occasion reminds them of a story; then they tell a story which seldom has anything to do with the occasion. Eventually, they get on with the spiel.

In somewhat the same way, the opportunity to do a short piece for BUSINESS SCREEN reminds me of a story.

Two producers and six martinis were talking about this business. One of them said, "My company makes the highest priced films in this field." The other producer said, "We do the biggest volume in the industry." The martinis said nothing, having already spoken.

Somewhere between the highest priced and the biggest volume, most of us in the business of producing sponsored motion pictures make our living. We do so by becoming as nearly as possible, or permitted, a part of each client's organization. We spend a client's money as if it were our own money. We seek extra values for each expenditure as if those extra values would enrich us beyond payment for the production. We treat each picture as if it were the only picture in the shop. We base our futures squarely and solidly on repeat business. We hope and we pray, of course, but we think and we work so as to make the task of helping us a bit easier for Providence.

In making the above statement, I speak only for myself. I do not imply that others in the industry hold a different view. I merely mean that no other viewpoint is either discussed or considered. Those attitudes toward each assignment come naturally, regardless of price or volume, to all members of all good companies which have had a continuous operation for years and who look to the future like the man who said, "I am not worried about tomorrow because I have seen yesterday and I love today."

-by Frank K. Speidell

Our Screen Objective Is to Make Films Believable . . .

THE THEATRICAL FILM Producer's job is to attract people—to the ticket offices of the theaters.

But the job of the business-film Producer is to sway people—to cause them to learn something, decide something, or feel something—about his client's product, operation, or corporate image. Since the desired new "attitude" must endure, his vehicle is not entertainment per se but interest; his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms to best effect: he must be able to procure the several components (script, cast, photography, edit, score, etc.) and shape them into an effective film tool at a feasible cost. But this part of his job is gear-shifting and throttle-pushing; the business-film Producer's essential function, whether he performs it himself or guides a writer, is to nail down the client's objective and figure out how to fulfill it.

So he is first an Analyst, then a Merchandiser—of skills, products, ideas, concepts, and attitudes—and finally, a Persuader. A Swayer—on film.

—by Charles Palmer

A Man of Many Burdens— Producer Is Also a Missionary

U SUALLY THE QUESTION, "What is a Producer?", is asked with a leer, a sneer, and total damnation in the line reading of the last word.

In this day of total communication, everyone knows the functions of an atomic scientist and the aspirations of a space physicist. But no one knows what a producer is.

A producer, another producer once told me, is a man who refutes the dictum concerning the last straw. Beautiful in his smiling serenity, he carries burdens that would have the average strong man whimpering in the showers.

A producer is the buffer state between the sponsor and all the rest of the film industry. Without him, the fight for the view-finder would out-blood the greatest battles in history.

A producer is also a missionary howling in the wilderness. With his sermons he must persuade business men to become patrons of an art. With those same sermons, he must keep his artists from becoming business men. This is called balancing the budget.

It was easier in olden times. All a producer wanted was a comfortable seat in the amphitheatre. The arena was reserved exclusively for the gladiators—and the lions,

-by Howard Lesser



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A FILM PRODUCER is to a client what a family physician is to a family unit. Given the client's full confidence and trust, a film producer is in a position to make concrete suggestions which will do a better job in satisfying the client's needs.

Today's film producer extends himself to be a working arm of the client's organization. Fully oriented to the problems of the industry with which he is working, the producer can develop a film with utilization purposes far greater than the original thinking may have encompassed.

This in effect reduces the per viewer cost and makes the film a more effective film as well.

Today's film producer is a businessman with an investment and a reputation to protect. With television in even the remotest areas of America, the level of acceptability has risen greatly. Quality of writing and production cannot be tolerated at an unprofessional level, and so the producer must continually upgrade his personnel and equipment. He must keep up-to-date on new techniques as they develop, and find new ways to cut costs even as he improves quality.

Today's film producer is a combination of Cecil B. DeMille and Harlow Curtice. He

VIEWPOINT

Today's Film Producer: an Arm of His Client's Organization

must be a showman and a hard headed business executive . . . yet he is a friend in need to the client . . . in the best tradition, a friend who can be trusted with the most intimate "family" secrets. He is a friend who will utilize this information to supply sound, concrete advice.

A client needs this kind of friend when he invests large sums of money for the production of films. I am proud that there are so many fellow, family style "film" doctors in my profession.

-by Harry W. Lange

Acceptance of the Film Medium —a Goal Achieved and to Maintain

We Producers—who are among the pioneers of the industrial and educational film business—who can look back over many years of gradual development—keenly appreciate the open acceptance with which our powerful medium is being received by so many enthusiastic sponsors today.

Those who can best profit from the adoption of this powerful medium have come to recognize its dramatic, challenging and vigorour potentialities for the presentation of new ideas, new techniques, new developments, for the initiation of new training programs, and the introduction of new products.

We have come to see the artisans, the engineers, the researchists, the fighting men, the students, the doctors, the hard-hitting salesmen—yes, even the "top brass"—take greater pride in the performance of their daily tasks, produce better results for their organizations—because they have come to "see" themselves closely identified with the purposes and ideals of top management—and all this through the medium of the sponsored motion picture.

And, since "the thoughts of men are widened by the process of the suns," we, the motion picture producers, will continue to dedicate our efforts and channel all our talents and facilities toward the betterment of our industry, that we in turn may better serve the needs of the film sponsor—to help him achieve the fulfillment of his aims through a medium that surpasses all others in its proven ability to promote good will, good fellowship—and good business.

---by John Hans





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Sid Solow, Vice President and General Manager of CFI Hollywood, shows how the new method of labeling leaders makes immediate identification of release prints easier and more accurate.



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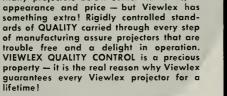
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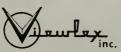


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Nathan Zucker

Cucker Elected President of ilm Producers Association

Nathan Zucker, president of Dynamic Films, Inc., has been lected president of the Film Proucers Association of New York. Cucker succeeds Harold E. Wondel of Wondsel, Carlisle & Dunphy, nc.

Lee Blair, TV-Film Graphics, nc., was elected FPA vice-presient; Mrs. Maxine Culhane, hamus Culhane Productions, Inc., vas chosen as secretary and Edward J. Lamm, The Pathescope ompany of America, Inc., was lected treasurer.

Elected to the FPA Board of Directors are: Stephen Elliot, Elliot, Unger & Elliot, Inc.; Walter owendahl, Transfilm, Inc.; Peter Mooney, Audio Productions, Inc.; David I. Pincus, Caravel ilms, Inc.; F. C. Wood, Jr., Sound fasters, Inc.

The Film Producers Association ras incorporated in 1951. Its nember companies produce films or industry, education, the government and television.

Accepting his new post, Zucker ointed out that New York is a additional center of the arts and ommunications.

"More audiences are reached ach year by films of New York roducers than by any other prouction area in the country," said ucker. He added that "you must ake into account the fact that because of the purpose films made for telesion, education, industry, government and promotional use receive undreds and thousands of showings."

erling-Movies U.S.A. pens Office in Chicago

Sterling-Movies U.S.A., distribor of sponsored motion pictures television, has opened an office Chicago. Announcement of

The News of Business Pictures

New FPA President Began as an Engineer

☆ Nathan Zucker, new president of the Film Producers Association of New York, progressed to the motion picture industry through the helpful passageways of engineering and commerce.

Today, at 43, he is president and chairman of the board of Dynamic Films, Inc., and its five affiliated companies—Dynamic Studios, Inc., Dynamic Film Productions Corp., Medical Dynamics, Inc., Distribution Dynamics, Inc., and Alan Shilin Productions, Inc.

After receiving his Bachelor of Arts Degree from Yale University in 1935, Zucker completed requirements for an engineering degree at Columbia University. Subsequently, he became a securities analyst in

the new midwestern branch was made by Gordon Hempel, manager of the office, which is located in room 910 at 100 West Monroe St., Chicago 3. Wall Street, later joining Nehemiah Gitelson & Sons, international traders affiliated with Gartside, Ltd. of London.

In 1941, Zucker co-founded Sono - Chrome Productions, which was formed to explore and develop audio-visual techniques and methods for communication and training. Since that time, he has produced and directed theatrical and television films on both coasts.

He was one of the first producers to successfully apply audio tape to commercial film production. He produced the color film used in the F.C.C. hearings on the RCA and CBS color systems several years ago, and he produced the first color film to be telecast simultaneous ly in color and in black and white on network television.

Occupying the office with Hempel and his staff is Elliott Abrams, representing Sterling Television Co., Inc., parent company of Sterling-Movies U. S. A.



THE "WHY" of film editing is explained to MSC senior Louise Brauner by Dr. A. Nicholas Vardac, instructor,

Michigan State University Offers a Film Curriculum

☆ An "evaluation of the position of the film in a free society" will be sought in a new motion picture curriculum being launched at the Michigan State University.

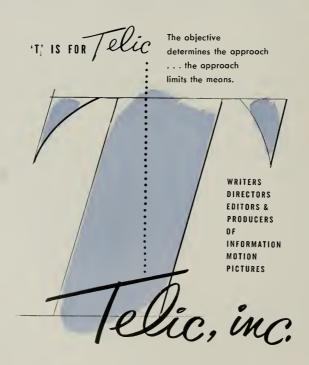
The university's new film program is being offered by the speech department and is directed by Dr. A. Nicholas Vardac, whose background includes motion picture work for the U. S. Navy and Air Force and the U. S. Information Agency. Dr. Vardac developed the film curriculum at Stanford University and was associate professor of motion picture production at Boston University.

Graduate and undergraduate courses are provided in the Michigan State program. The courses include: Criticism and Evaluation of the Motion Picture; Film for Television; History of the Motion Picture; The Documentary Film, and Motion Picture Production, a graduate course.

The Documentary course deals with the writing in documentary and neo-realistic motion pictures. The history course features a series of movie showings as studies of outstanding techniques.

"We are more interested in advancing a philosophy of film making appropriate to the ideals of our society than in creating a skilled mechanic," Dr. Vardac said.

Though the university hopes to offer camera work, editing and other skills training, Dr. Vardac explained that such training would be incidental to the main goal—the "training of film writers, directors and producers, as well as audiences, who will become increasingly aware of the nature of the social and artistic responsibilities of the film maker."



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THE CREATIVE VIEWPOINT

How Leading Producers of Films for Business Define Their Role in Helping Industry Achieve Its Important Objectives for 1958

 $E^{\,\,\mathrm{VERY}\,\,\mathrm{STEP}}$ in the complicated process of translating an idea into a finished screen production is the responsibility of the Film Producer. It follows, then, that he should be a man of many parts-an expert judge of story values, in preliminary treatment or finished script . . . a competent critic of the director's art . . . a wise and able editorial advisor . . . plus having an ear for sound, an eye for pictorial quality and an exhaustive knowledge of many film processes and techniques. Above all, he should be a skillful Coordinator, able to inspire others to their best efforts, despite conflicting talents and temperaments. Finally, he must be a capable administrator, a man whose bible is the budget and who is completely knowledgeable in all of the ways that a film dollar can be saved-or wasted. In the more specialized field of sponsored films, the Producer is also a man of broad experience in many phases of industry, and it is largely to his credit as a skilled professional that more and more business leaders are turning to the film medium as an aid in solving their problems of human communications.

—by Ted Cate

We Have Much in Common With Obstetrics in "Delivering" Ideas

I F I MAY MAKE a comparison—a producer's opposite number in the medical world would be an obstetrician. He is faced with all the fears, uncertainties and whimsies of his client during a creative process which seldom seems to make rhyme or reason.

His job is to be sympathetic when necessary, firm when firmness is called for, and above all, willing to listen, evaluate and provide realistic, yet acceptable answers and procedures during the entire film gestation and birth period.

Just as the world of births is peopled by he scrupulous and the unscrupulous of the medical profession, so is the world of producers peopled by all types of the breed. In general, however, in films as in medicine, the nouse is relatively clean; the client can depend upon his producer even though there are times when it may seem that such dependence is blind faith.

And if the producer finds, as does the doctor, hat at times it is necessary to deny the client what amounts to a diet of pickles and whipped cream, the client may take heart from the knowledge that films are being born every day, and seldom, if ever, has the client been lost.

-by Morton Read

Experience and Sound Finance Remain Basic Producer Assets

A FILM PRODUCER is more than an organization capable of making films. He is a professional showman and stable (financially) economic unit that must function successfully to serve both his customer and his own industry.

For the client, the producer should supply sufficient experience to guide the client in making the wisest and/or most expedient application of film to his problem, assuring him the maximum dollar value. This is where "Filmaturity," based on many years of successful production experience, plays a vital role.

For the Film Industry the producer should operate on a sound financial basis, securing a fair profit and inspiring the confidence of both the client and the producer organization.

A producer should contribute to raising the standards of the film art and science, and conduct business and client relations in a fair and competitive manner which will gain the esteem of other producers.

-by Lawrence Mominee

Specific Goals for Pictures Dictate the Specialist's Role

T. LE SPONSORED FILM PRODUCER makes motion pictures to satisfy specific needs and to present specific points of view. The only reason for the production of the films is to present these points of view, and whether the producer agrees with them, or whether he thinks the public agrees with them, makes little difference. As a matter of fact, if the public already agreed, there would be little need to make the pictures.

Thus, we find the sponsored film producer is really one who renders service—like an architect, a doctor, or a lawyer. The producer is retained by a sponsor to produce a film which will influence audiences according to the needs of that sponsor. The filmic methods of influencing the audience are left to the producer just as legal means are left to the lawyer.

The industrial film producer, then, is one who renders service—a very specialized service—the creation of motion pictures designed to satisfy specific needs.

-by Clifford Potts

Films Are Basic in Hard-Sell —Have Earned Budget Status

UR INDUSTRY is entering a new era where business, faced with declining sales for the first time in a decade, is "cutting the frosting off the cake," especially where advertising and

promotional budgets are concerned. The recognized value of our medium is now paying off when budget-time rolls around. Film programs are not a dispensable luxury to be cut off, but are considered a basic part of the new "hard sell" conditions.

This means that films made to achieve definite and practical purposes for specific audiences, as opposed to general institutional films, are now more successfully used and needed by our clients.

We are continually discovering new places where such films can do a specific job better for the money spent by the client than other media previously used. Best of all, it proves that films are accepted as essential tools in the successful operation of business as it must be performed in early 1958 . . . when results alone count.

-by Bradford Whitney

Informed in Client Affairs and Expert in His Own Field

Now That WE here at Marathon have reached the ripe old age of ten years, I guess it is as good a time as ever to sort things out a bit and ask ourselves, on behalf of our clients, "What is a producer?" or "What should he be?"

Most of all, I would think he should be a trusted member of the official family. And trust must be earned—even if it is proffered right at the start of an association. He must, in spite of his own obvious need to make a profit, be concerned primarily with the client's need and well-being. We found that happily there is no paradox here. Serving the client and acting in his interest—even if it means turning down some easy revenue at times—makes for long association and, eventually, for a steady, profitable business relationship.

Having earned this trust, and a place at the family council, makes it possible to advise the client from the very beginning on what to stress and how to go about telling the story that he needs to have published. Thus the producer must be very well informed in the affairs of the client as well as be expert in his own field. There are so many ways in which a given amount of footage can be used: as a public service feature to be distributed to TV, as a news story to be syndicated; or even as stock footage to be used by other firms and producers in their films, thus getting extra mileage in someone else's vehicle. It is the producer's job to consider these opportunities on behalf of the client.

So, aside from creativeness and the craftsmanship necessary to produce a film with which the client can proudly associate himself, the producer needs that element of character, of reliability and trustworthiness, in order to be listed in the column of those who are here to stay.

-by Konstantin Kalser



REMOTE CONTROL UNIT



FOLLOW FOCUS ATTACHMENT



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Mitchell Professional Accessories extend 16mm and 35mm camera use

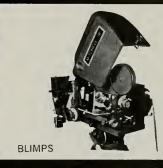


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In Human Relations

changing neighborhoods housing intergroup community relations old age and retirement family life ethnic & religious groups

In Medicine and Science

forensic medicine
medicine, its background and origins
psychiatric therapy
psychiatric nursing
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In Entertainment

programming for closed circuit tv and special audiences dramatic adaptations of great shart stories feature films for theatrical release children's programs

In Religion

the North American community
the United Church of Christ
national and international missions
the role of the minister in family guidance

In Public Affairs and Government

traffic and highway safety city planning urbon renewal schools and school planning history of the labor movement

In Education

music education for children contemporary American literature science and education

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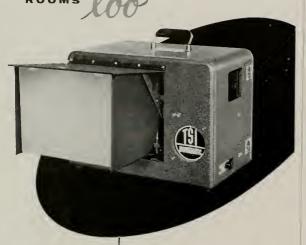


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Along the Business Newsfronts

Paul Hance, N. Y. Producer, Dies After Auto Accident

☆ Paul D. Hance, Jr., president of Paul Hance Productions, Inc., New York City, died December 20 in Binghamton City Hospital, after an automobile accident near Binghamton, New York, December 11. Mr. Hance, who was 56 years



Paul D. Hance, Jr.

old, lived in Morris Plains, N. J. In the film field since the 1920's Mr. Hance was active in the development of several improvements in photographic processes. Cooperating with Eastman Kodak chemists and Precision Film Laboratories personnel, he developed a practical system of making "opticals" on Kodachrome prints through the use of chemical dyes.

He also helped build one of the first Kodachrome printers and pioneered the "A and B" system of printing, which eventually facilitated invisible splices on the print.

After graduating from the University of Illinois in 1925 as an electrical engineer, Mr. Hance did research work in sound at Bell Telephone Laboratories in New York. In 1929, he went to Australia to establish the sound film department of Fox - Movietone News.

From 1932 to 1935, Mr. Hance was associated with the DeVry Corporation, where he worked on a variety of technical applications of 16mm film. Subsequently, Mr. Hance joined International Business Machines Corporation to organize an experimental 16mm motion picture department. He returned to newsreel work for a time when Newsreel Theatres, Inc., was considering a change from 35mm to 16mm film.

In 1939, Mr. Hance formed his own company to engage in the production of informational motion pictures.

Wilding Picture Productions Moves Offices in New York

☆ Wilding Picture Productions, Inc., has moved its New York offices to larger space in a new building at 405 Park Avenue. The move is part of Wilding's longrange expansion program.

Sales and service for merchandising, sales training and promotion programs, industrial films, business shows and television will be centralized at the new location. Projection facilities will include equipment for showing almost every type of motion picture and slidefilm including anamorphic, both 35mm and 16mm interlock, and a variety of wide-screen proportions.

Wilding Manhattan production facilities remain at 69th and Lexington Streets.

Du-Art Acquires Assets of Associated Screen News Ltd.

☆ Du-Art Film Laboratories, Inc., through its subsidiary, Associated Screen Industries Ltd., of Montreal, Canada, has acquired the physical assets of Associated Screen News Ltd. of Canada, announces Al Young, Du-Art president.

Associated Screen News, founded in 1920, specializes in theatrical release printing for most of the major American producers, and in industrial and tv work for Canadian and American producers, Young says.

Young will be president of the new company, to be known as Associated Screen Industries Ltd. Other officers are: Irwin Young, vice president; Murray Briskin, secretary; and Jack Fellers, treasurer.

Briskin, formerly executive assistant to the president of Associated Screen News, will be executive director of the company.

PRODUCER-CAMERAMAN TV & MOTION PICTURES

15 years experience in motion pictures — 6 years producing tv commercials. Desires position with progressive organization in motion picture or tv production. Used to hard work and responsibility. Age 38 years.

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AWARD COMPETITIONS FOR BUSINESS FILMS

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation Valley Forge, Pennsylvania

Closing Date for Entries: November, 1958

CATEGORIES: Consideration is given to all films produced or released during 1958, which are nimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be unnounced at Valley Forge on February 22, 1959.

FO NOMINATE: Nomination forms are availible from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

16TH ANNUAL SAFETY FILM CONTEST

Sponsored by The National Committee on Films For Safety (Entries Close February, 1959)

ELIGIBLE FILMS: All motion pictures and cound slidefilms produced or released during 1958 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and ion-theatrical (16mm) in each of four fields: .. Occupational. 2. Home. 3. Traffic and Cransportation. 4. General. Sound slidefilms are judged separately.

AWARDS: Bronze Plaques will be awarded to op winners in each of the four fields and to op sound slidefilms. Award of Merit Certifiates will be given to other films for special easons of subject treatment, production exellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" nd for "Inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the Jational Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors and/or roducers of these films by the Committee's hairman. Certificate of Merit winners will eccive their awards immediately after the nal judging which is in March. All winners will be notified immediately after the final pudging.

PECIAL AWARD: The David S. Beyer Trophy, ponsored by the Liberty Mutual Insurance company, is awarded annually in special regnition of the best theatrical production on ighway traffic safety.

NFORMATION ON AWARDS PROGRAM: Write to Villiam Englander, Secretary, National Comnittee on Films for Safety, 425 North Michian Ave., Chicago 11, Ill. National and International Events Reviewing & Judging Visual Media

SIXTH ANNUAL AWARD
COMPETITION FOR THE BEST
VISUALS IN SELLING
AND SALES TRAINING
COMBINED WITH
FOURTH ANNUAL "DAY OF
VISUAL PRESENTATION"

Sponsored by the National Visual Presentation Association Inc., the 1958 Awards and Presentation events are in preparation, though the date and location have not been announced. Entries probably will be accepted through March. Heretofore the competition has been conducted on the following basis:

SCOPE: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.

CLASSIFICATIONS: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Visual Presentations other than films (binders, flip charts, flannel boards, etc.).

CATEGORIES: (1) Selling (any visual device used by salesmen to sell individual prospects; this excludes mass media); (2) Sales Training (any visual device used to train sales personnel); (3) Sales Promotion (any visual device used to promote the sales of a product or service).

AWARDS: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (last year the co-sponsor, the New York Sales Executives Club, held the presentation meeting).

ENTRIES: For entrance information contact C. C. Sheppard, Committee chairman, Day of Visual Presentation, at the National Visual Presentation Association, Inc., P. O. Box 14, Old Chelsea Station, New York 11, N.Y.

EDINBURGH FILM FESTIVAL

Sponsored by the Film Festival Council Edinburgh, Scotland August 24 to September 14, 1958 (Entries close on May 31, 1958)

CATEGORIES: Features, Documentaries, Cultural, Art, Experimental, Cartoon, Children's Films, Television Films.

AWARDS: All films chosen for showing during the Festival Season are presented with a Certificate of Participation.

ENTRY DATA: Send detailed data on films to Harold Wigren, Coordinator for Advisory Committee, Council on Non-Theatrical Events, 1201-1601 16th St., N.W., Washington 6, D. C. See page 197.

FIFTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL

Sponsored Jointly by the
International Screen Advertising Services and the
International Screen Publicity Association
The Lido, Venice, Italy
Saturday through Thursday
September 20th to 25th, 1958

Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.

Festival Director: Peter Taylor, 17 Berkeley Street, London, W.1, England.

ENTRY DATA AND DEADLINES: Write the Festival Director in London. An important restriction on entries is that no advertising film will be accepted for the Festival which has been previously shown at any national festival or similar function run on competitive lines. Films entered in the Festival can, however, be entered in any other festivals or award competitions after they have been shown at the International Advertising Film Festival.

affecting the number of entries per category, plus categories themselves, will be announced. Jury: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

CATEGORIES: Details on important changes

THIRD FILM FESTIVAL OF THE SEATTLE FILM ASSOCIATES

Eagleson Hall, 1417 East 42nd Street, Seattle, Washington April 18, 1958

☆ As in last year's festival, films from national sources will be included in the program. Films will be shown in four rooms simultaneously from 2:30 to 5:00 p.m. and from 7:00 p.m. to 10:00 p.m. Categories are Lands and People; Art, Music, Literature and Experimental; Community Problems, and Business and Industry.

No Awards: No attempt will be made to judge films; no awards will be given.

FILM FESTIVAL COMMITTEE: Jessie Wilson (Film Center, University of Washington), general chairman; Jennie R. King (Pacific Telephone & Telegraph Company), program chairman; George Shields (Pacific Telephone and Telegraph Company), chairman-finance committee; George Gadberry (Film Center, University of Washington), chairman-arrangements committee; Richard Fisher (Encyclopaedia Britannica Films Representative), chairman-publicity committee.

ENTRY INFORMATION: Write Mrs. Jennie King, Program Chairman, c/o Pacific Telephone & Telegraph Company, 820 Fairview North, Seattle, Washington. Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not being taught.

educational pictures Audio ...



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McGraw-Hill Book Co.

Merck & Co., Inc.

National Board of Fire Underwriters

National Cancer Institute

Pennsylvania Railroad

Sharp & Dohme

E. R. Squibb & Sons

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Western Electric Co.

-and many, many others



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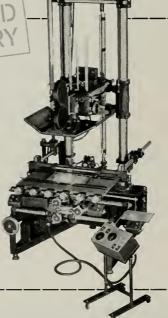
- 35mm-16mm by simple interchange of sprocket and shuttle with fixed pin registration.
- 2. Automatic dissolve, stop motion or continuous movement, from 8 frames to 8 feet.
- Automatic follow-focus 4 to 1 blowup, 4 to 1 reduction.
- Variable speed motors with high speed rewinds.
- 5. Delivers 22,000 foot candles from 500 watt lamp: will also handle up to 1,000 watt lamps.

- Lens dial indicators calibrated in .0005.
- Camera on cradled platform with dial indicators for correcting scene alignments.
- Automatic and "Touch-key" skip-framing.
- Aerial image projector permitting moving aerial image.
- Will handle Cinemascope and all other wide-screen lenses.
- Projector head has dial indicator and controls for vertical and horizontal movement.
- Projector head will hold 4-1,000 foot reels.

ANIMATION STAND - Moster Series

- 35mm-16mm by simple interchange of sprocket and shuttle with fixed pin registration.
- Automatic dissolve, stop motion or continuous movement, from 8 frames to 8 feet.
- 3. Rack-over camera with automatic take-up.
- Electric zoom with follow focus from 36 to 1 field.
- 5. Electric platens, 12 and 18 fields
- Floating pegs with counters and controls.

- Interchangeable peg standards.
- 8. Underlighting.
- N, S, E, W compound movements.
- 10. No-play counter mechanism.
- Electric controls for all movements with master interlock — remote and/or panel.
- Rear projection for stopmotion or continuous motion images.
- 5-speed stop motion controls with high speed rewind.



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specifically designed for industrial animation Stay on the Money!



"Stay on the money" is an old motion picture principle, as you know. It's the producer's ability to keep attention focused on the main subject of the film.

And that's what Fred Niles Productions does. It stays with the all-important purpose of the film . . . the reason why you are making a picture. A Fred Niles film tells your story, or imparts your idea, in the best possible manner.

You can find this one factor—adhering to the purpose of

the picture—in Fred Niles films, whether TV spots, sales training or highly technical industrial films.

These are some of well-known companies currently doing business with Fred Niles Productions: Clearing Machine Corp., McCann-Erickson, Armour & Co., Admiral Corp., John W. Shaw, York Corporation, Quaker Oats Company, Leo Burnett, Lions International, Montgomery Ward, Edward H. Weiss, Sundstrand Aviation.



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Motion pictures for theatre, television and industry
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In Hollywood: RKO Pathe Studios, Culver City



Join these companies who have already found all the ingredients at one film producer to assure effective film programs.

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Along the Business Newsfronts

Kodak Pavilion a Feature of Brussels 1958 Exhibition

☆ In the universal language of color imagery, photography will speak for itself—and Eastman Kodak products—in the Kodak pavilion at the Brussels Universal and International Exhibition of 1958, to be held April 17 through October 19. Technical information on how to photograph effectively will be provided at the pavilion by six specialists who will answer questions in various national languages.

Expect 35 Million Visitors

Located near the Esplanade Gate to the 500-acre fair-ground in Hysel Park, Kodak's pavilion, a 100- by 40-foot structure of glass, steel and wood, will be a neighbor to exhibit buildings maintained by Pan American World Airways, International Business Machines Corporation and Bell Telephone Company. An estimated 35 million visitors are expected at the fair.

Inside the pavilion, three 40-square-foot color transparencies will depict subjects associated with simple camera snapshooting, miniature camera photography and home movies. Large color prints will demonstrate some of the ways photography serves mankind and show Kodak's plants and people. Kodak products will be on display but not for sale.

Overseas Firms Joint Project

The Kodak pavilion is a project of Kodak Pathe, Paris; Kodak Ltd., London; Kodak A. G., Stuttgart, and the parent company, Eastman Kodak Company, Rochester, New York. Other Kodak distributing companies around the world will send representatives to the photographic information center.

This modern pavilion will house Kodak exhibit at Brussels Fair.



Films Help U. S. Agency Tell Our Story to World

☆ Films are an important means used by U.S. Information Agency to bring the facts about the United States to the people of Europe, Latin America and the Near and Far East.

USIA employs 1200 Americans at 200 posts in 79 countries to carry out its mission of promoting a better understanding of United States policies and objectives, and to combat Communist anti-American propaganda.

142 Films Entered for Canadian Film Awards

☆ A total of 142 motion pictures have been submitted for the 10th annual competition of the Canadian Film Awards. This year's entry total is more than twice the number entered in the last competition.

The films will be judged in Ottawa, Montreal and Toronto. It is expected that the presentations will take place in May. The Canadian Film Awards is jointly sponsored by the Canadian Association for Adult Education, the Canada Foundation and the Canadian Film Institute.

A record total of 88 non-theatrical and theatrical films are competing in this year's program and a new Television Commercial category has 55 entries.

Total entries for the various classes and categories of films are: Theatrical: Shorts — 3; Non-Theatrical: Arts & Experimental—7, Children's—7, General Information—15, Public Relations—14, Sales & Promotion—8, Training & Instruction—7, Travel & Recreation—7; Television Films—16, TV Commercials—55,

PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR THE BORDEN COMPANY

"HAIL THE HEARTY"—Enough of the right foods for everybody —a century of progress in mass nutrition. (Sterling-Movies, U.S.A.)

"ELSIE & CO."—An I. R. film to bring scattered employees into unity by showing them the whole company. 40 min. Color.

"GREAT BIG BIRTHDAY" — A special-occasion film for the employees' parties inaugurating The Centennial Year, featuring Elsie in the boardroom. 15 minutes.

"THE SECOND AMERICAN REVOLUTION"—A one-occasion tool, quickly and cheaply produced to stand in for an officer's personal appearance at an important Convention. 18 minutes.

AND A LETTER FROM THE BORDEN COMPANY

New York, Oct. 14, 1957

TO: Parthenon Pictures, Hollywood.

Dear Cap:

Here's a long overdue letter to get on the record some observations on our recent experiences in the filmmaking business. It is overdue because three films in a year—with no prior experience in this activity—is quite an experience, and it takes time for recovery. In addition, the new job has kept me hopping.

First, let me say that we are happy—all of us. Everyone likes all

First, let me say that we are happy—all of us. Everyone likes all three pictures. That's quite an accomplishment in a complicated company like this

compishment in a complicated company like this . . . Second, we all liked doing business with you. This is due partly, I believe, to the initial policy of knowing what we wanted but giving you a pretty free hand in developing it. The fact that we now have what we wanted is largely because you have a sound grasp on what a business should spend money for, and can develop it without violating the integrity of a picture.

develop it without violating the integrity of a picture.

Finally, we liked working with you and your group, and there's a fine difference between doing business with someone and working with him. I shall miss these script conferences, and the lively encounters with all of you—Palmer, Stoney, Meakin, Millington and the sundry Hollywood characters who brightened our days. So will my colleagues in the Executive Suite, as well as those in this Department.

The miracle of it, my friend, is that we spent so much time and so much money without any blow-ups or anyone going home mad. Quite an accomplishment! Should you need testimonials at any time, steer your prospects our way and we shall testify cheerfully and without fee.

Sincerely, Milton Fairman (Asst. V.P.—Adv. & P.R.)

PARTHENON PICTURES

Cap Palmer Unit
Documentary Films for Business
2625 Temple St. • Hollywood 26



- 35mm Eastman color release prints
- Modachrome printing

"Blow-ups" from 16mm Kodachrome to 35mm Eastman color negative



CORPORATION

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AWARD COMPETITIONS FOR BUSINESS FILMS

THE TENTH ANNUAL
SCHOLASTIC TEACHER
FILM AND FILMSTRIP AWARDS

Sponsored by Scholastic Teacher Magazine (Program and award dates to be announced)

Entry Deadline: September 1, 1958

coard of Judges: Judges are drawn from a anel of 75 outstanding audio-visual education xperts—teachers, city and state supervisors, nd college teachers. They are nominated by udges on the panel and by Editors of Scholastic Teacher. For impartiality, their names re kept secret. Chairman: Mrs. Vera Falconr, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York, N.Y. CLIGIBLE FILMS AND FILMSTRIPS: All films and filmstrips produced for school use (other han college) between September 1, 1957 and eptember 1, 1958.

WARDS AND CATEGORIES: Certificates are warded as follows: 10 for sponsored films or grades kindergarten through 12th; 7 for lms for grades 3 to 7; 7 for films for grades 3 to; 7 for filmstrips for grades 3 to; 7 for filmstrips for grades 7 through 12. Films and Filmstrips must be suitable for chool use and fit into school curriculums for rades 3 through 12. Films produced originates

(also see pages 20, 190, 192, 194, 197) ally for television have received awards in recent years.

ENTRY INFORMATION: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York City.

EIGHTH INTERNATIONAL DISPLAY
OF CINEMATOGRAPHY FOR
PUBLICITY, INDUSTRY AND

TECHNICS USE

Sponsored by the International Milan Samples Fair, Milan, Italy April 12-27, 1958

CATEGORIES: Publicity Films; advertising products, services, etc. Industrial and Technique Documentary Films; achievements of industry, manufacturing operations and applications.

ENTRY: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiera Milano—Via Domodossola, Milano, Italy. JURIES: The President of the Milan Fair will appoint two different juries to award prizes to films admitted in the Display; one for the

Advertising Category and one for the Industrial and Technical Category. The Jury for the Advertising Category will consist of a film director, two publicity technicians, a cinematography critic, one Milan Fair Exhibitor, and a private citizen representing the public. The Jury for the Industrial and Technical Category will consist of a film director, publicity technician, three Milan Fair Exhibitors, a merchandise Commissioner of the Fair, a newspaperman of the technical press, and a private citizen.

AWARDS: Prizes will be awarded according to the film's purpose. A print of each award winning film will be granted by the entrant to the Fair Archives of prized films.

SIXTH ANNUAL

CARTOONISTS' FILM FESTIVAL

Sponsored by the Screen Cartoonists Guild (Entry deadline, date and locale to be announced)

ENTRY INFORMATION: Write to Lawrence L. Kilty, business manager, Screen Cartoonists Guild, 2700 No. Cahuenga Blvd., Hollywood 28, California. The festival will take place in the fall of 1958 in September or October. It will be held in Los Angeles.

(CONTINUED ON PAGE HUNDRED NINETY-TWO)





16MM Protessional Film Viewer-

Makes film editing a breeze. Easy threading, portable, will not scratch film. Enables editor to view film from left to right on large 6" x 4½" brilliantly illuminated screen. Sound Reader and/or Counter can be easily attached. Available in 35mm model.

16mm Professional Film Viewer \$350.00. 35mm Model \$500.00

As every Pro knows, CECO carries just about every quality product under the photographic sun.

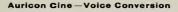
But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

You need answers to important questions—how to successfully translate scripts into film. No one man knows all the answers.

That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and advice.





Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeder footage counter and 3-lens turret. Conversion only—\$450.00 less magazine.

GROVER Grip

Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. \$6.85

R-15 FILMLINE Developer

Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage.

\$2,995.00

TEWE Directors View Finder Model C

For academy aperture, wide screen, cinemascope, vistavision and IO TV cameras. Zoom type with chain & leather case \$100.00.

ADDITIONAL PRODUCTS

Comera Equipment Company offers the world's largest and most comprehensive line of professional cameros, accessories, lighting on editing equipment. The quality product isn't made that we don't carry. See aur Splicers,—expasure meters—projectors—screens—marking pencils and pens—editors gloves—editing machines, racks, barrels, and tables—stop watches.

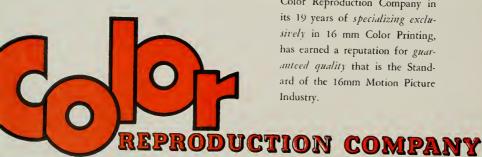


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Communication: a Way to Win

by Henry Strauss*

I N OUR FIELD the proportion of "Unfinished Business" is far greater than any amount that can be considered "finished." This would have to be so in any field that deals as much with the unknown composition of the human mind and emotions as ours does.

I'd like to touch on one area that is not only unfinished but hasn't yet even become clarifiedan area that can well be a life or death struggle for our society and industry as a part of that society.

Sputnik has provided a glimpse of a war worthy of mankind, one that will be a war of competition requiring the finest statesmanship; the highest developed individual creativity in our population; the greatest intelligent deduction, and the most dynamic, effective individual productive drive.

Success will require a well informed, flexible public, capable of accepting rapid change. It will demand the greatest number of individuals and industries with initiative and drive, capable of breaking through conformity and the safety of meaningless routine. It will get its strength and momentum from the developed attitudes of industrialists, educators, workers, and all who make up this country.

This job, in the short days ahead, will be dependent upon well developed communication channels here and abroad, and the most powerful internal and external communications media.

Somewhere in this picture lies our own-the film media. It will depend on us as producers, working with our clients, to constantly experiment, test, and determine how important the film medium can be in increasing inititiative, productivity with the least waste of natural and human resources, and understanding of our common needs and goals.

*Hank Strauss is head of his own company, Henry Strauss & Co., Inc. of New York City. A world traveller on projects for his many clients, he brings a fresh, vigorous point of view to the vital tasks of attitude building films and other media created within recent years. This piece was jotted on airline stationery as he was enroute from Rome to New Zealand via San Francisco.





Along the Business Newsfronts

30 Million Saw Ford Pix in 1957, Company Reports

☆ Upwards of 30 million persons saw Ford Motor Company motion pictures during 1957. The Ford films were shown more than 412,-000 times to audiences in the United States last year.

More than 22.000 other showings were made outside the U.S. Additionally, millions of persons viewed the films on network and local television.

A reported audience of approximately 120 million persons have seen Ford films in the last five years. An accurate estimate cannot be made of the television audience during the five-year period but the nearly 13,000 screenings of Ford films probably drew viewers in excess of the reported audience, the sponsor notes.

Safety Films Popular

Driver education and highway safety were the most popular subjects among the variety of subjects treated in Ford pictures shown in 1957. The Ford films' content ranges from auto styling to sport lessons. The driving and safety films accounted for more than 8,500,000 of the total reported audience and, in addition, these films had more than 200 public service tv showings.

43 Films Are Available

The Ford Film catalog is currently accommodating film users with a listing of 43 subjects, including three new 1958 vacation film releases. The new films are: West to the Tetons-depicting the grandeur of Wyoming's Grand Teton National Park; Okefenokee Interlude—a pictorial boat trip through Okefenokee Swamp, and What a Vacation!-which highlights the tourist attractions of New York City. Since 1950, Ford films have received 34 awards for excellence in American and European film festivals.

One of the oldest documentary sponsors in the nation, Ford Company started its motion picture program in 1914, producing 35mm films. Ford now offers 16mm color and black/white films on free loan to schools, churches, farm and youth groups, civic organizations and company dealers.

Ford films are distributed through company libraries in Dearborn, Michigan, New York City and Oakland, California.

NAVA Convention, Exhibits Set for Chicago, July 26-29

☆ Six audio-visual organizations plan to meet concurrently during the 1958 National Audio-Visual Convention and Exhibit, to be held in Chicago, July 26-29, at the Morrison Hotel. An announcement of the NAVA Convention was made by P. J. Jaffarian, convention chairman for the National Audio-Visual Association, chief sponsor of the event.

Groups which have announced plans to participate in the NAVA Convention are: the Educational Film Library Association, with Dr. Fritz White, Bureau of A-V Instruction, University of Wisconsin, as chairman; the Audio-Visual Conference of Medical and Allied Sciences, with Daryl I. Miller, of the American Medical Association, in charge; the Agricultural A-V Workshop, under the direction of Gordon Berg, editor of "County Agent and Vo-Ag Teacher" magazine; the Religious Audio-Visual Workshop, with Mrs. Mae Bahr, Religious Film Libraries, Chicago, as chairman; and the Workshop for Industrial Training Directors, headed by Richard Crook of Abbott Laboratories, Chicago.

Members of the six groups participating in the NAVA Convention will be able to attend meetings and specialized workshops which will explore practical solutions to a-v problems. Leaders in a wide variety of a-v areas will be presented in group meetings and the general sessions.



HIGH

(in audience appeal)

AND MIGHTY

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Firestone's biography of a missile, "THE CORPORAL STORY," is off the ground and climbing fast . . . with 1,258 telecasts and community showings racked up during the past eight months, to an audience exceeding 11,000,000 viewers!

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extending from coast-to-coast (virtually an imprint of U.S. population patterns) helps companies such as Firestone (and some 150 others) get the best coverage and most mileage from their public relations films-and at surprisingly low cost, per-viewer, per-

Send for your personal copy of "The Viewing Millions," the story of Association Films' services to sponsors, and receive each month, an interesting informal film newsletter, "Audiences." Just

write Dept. NY.



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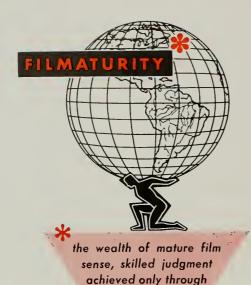
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PRODUCER-LABORATORY TRADE ASSOCIATIONS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mercer Francisco (Francisco Films), president; James Kellock (Wilding Picture Productions, Inc.), vice-president; Harry Lange (Kling Film Productions), scevetary; Mervin LaRue (Mervin LaRue, Inc.), treasurer. Lawrence Mominee (Atlas Film Corporation); Frank Balkin (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), directors-at-large.

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

Publications: A news-letter for all member companies is being initiated as part of a reactivated 1958 program; cooperation with civic groups under way; a Code of Ethics adopted by the organization is universally recognized as setting high standards within the industry and among its clientele.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Productions; Condor Films; Francisco Films; Kling Film Productions; Mervin W. LaRue, Inc.; Producers Film Studios: Reid H. Ray Film Industries; Sarra, Inc.; Wilding Picture Productions.

MEETINGS: Monthly meetings are planned during 1958.

INTERNATIONAL SCREEN PUBLICITY ASSOCIATION

OFFICE: 11 Hill Street, London, W.1., England. Contact: Lionel Gale, general secretary.

OFFICERS: Jean Mineur (France), president; Friedrich-Georg Amberg (Germany), Gerard Holdsworth (Great Britain), Massimo Momigliano (Italy), vice-presidents.

Members: Chas. E. Blanks Pty, Ltd. (Australia); Belgique Cine Publicite (Belgium); Jean Mineur Publicite (France); Deutsche ISPA (Germany); Rank Screen Services Ltd. (Great Britain); Cefima-Film (Holland); United Film Makers (India); O. Pu. S., S.P.A. (Italy); Norsk Filmreklame (Norway); Cyrenaica Cinema Co. (Lybia); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa).

PURPOSE: To develop members' business in foreign countries and in their own countries, and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meetings held quarterly. All-Member meeting in end of May to coincide with the Brussels World Fair in Brussels, Belgium.

National & International Organizations Serving Film Producers & Laboratories

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE: 39 Broadway, New York 6, N.Y. (WHitehall 3-7376).

Public Relations: Wallace A. Ross, 15 East 48th Street, New York 17, N. Y. (PLaza 1-1920).

OFFICERS: Nathan Zucker (Dynamic Flms, Inc.), president; Lee Blair (Film Graphics, Inc.), vice-president; Mrs. Maxine Culhane (Shamus Culhane Productions, Inc.), secretary; Edward J. Lamm (Pathescope Company of America, Inc.), treasurer.

DIRECTORS: Above officers and Stephen Elliot, (Elliot, Unger & Elliot, Inc.); Walter Lowendahl (Transfilm, Inc.); Peter J. Mooney (Audio Productions, Inc.); David I. Pincus (Caravel Films, Inc.); F. C. Wood, Jr. (Sound Masters, Inc.)

Past Presidents: Peter J. Mooney (Audio Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Leslie Roush (Leslie Roush Productions, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Harold E. Wondsel (Wondsel, Carlisle & Dunphy, Inc.).

MEMBERS: (As of Feb. 1, 1958); Academy Pictures, Inc.; Audio Productions, Inc.; John Bransby Productions; Caravel Films, Inc.; Thomas Craven Film Corp.; Shamus Culhane Productions, Inc.; Depicto Films, Inc.; Dynamic Films, Inc.; Elliot, Unger & Elliot, Inc.; Filmways, Inc.; Fordel Films, Inc.; Gold Medal Studios, Inc.; Gray-O'Reilly Studio; Hartley Productions, Inc.; Robert Lawrence Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Pathescope Company of America, Inc.; Robert Yarnall Richie, Inc.; Leslie Roush Productions, Inc.; Sarra, Inc.; Fletcher Smith Studios, Inc.; Sound Masters, Inc.; Henry Strauss & Company, Inc.; Bill Sturm Studios, Inc.; Television & Film Graphics, Inc.; Transfilm, Inc.; UPA Pictures, Inc.; Video Pictures, Inc.; Roger Wade Productions, Inc.; Wondsel, Carlisle & Dunphy,

PURPOSE: At monthly meetings and through active committees, this organization works to advance the motion picture production industry in all its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

Associates: In February, 1958, the organization voted to open its ranks to Associate Members from other segments of the motion picture industry with whom the future of film production is identified, reserving the privilege

* *

of a vote on matters pertinent to producers alone.

1958 ACTIVITIES: Events ahead are to include a Showcase of TV Commercials and Techniques for advertising agencies and their clients; a speakers bureau; screenings for members and clients of outstanding film productions, both theatrical and non-theatrical; open meetings on important film developments; stabilization of industry-wide labor relations through a permanent labor relations committee; and a campaign for the authentic recognition of achievements in the industrial film and television film field.

FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: William Yale (Empire Photosound), president; Cliff Sakry (Promotional Films, Inc.), secretary; Tony Lane (Anthony Lane Film Studios, Inc.), treasurer. Reid H. Ray (Reid H. Ray Film Industries), manager, 2-year term; Ralph Perry (Film Productions Co.), manager, 1-year term.

MEMBERS: Anthony Lane Film Studios; Continental Films; Thos. Countryman Film Productions; Empire Photosound, Inc.; Film Productions Co.; George Ryan Films. Inc.: Griffith B. Wren Films, Inc.; Promotional Films, Inc.

PURPOSE: The advancement of the arts and crafts of film production, for improved client relations and the exchange of technical information.

MEETINGS: Monthly meetings planned during year.

ASSOCIATION OF CINEMA LABORATORIES, INC.

Office: 1905 Fairview Ave., N.E., Washington, D.C.

OFFICERS: Reid H. Ray (Reid H. Ray Film Industries, Inc.), president; Leon C. Shelly (Shelly Films Limited), vice-president; George W. Colburn (George Colburn Laboratory), secretary; Kern Moyse (Peerless Film Processing Corp.), treasurer.

BOARD OF DIRECTORS: Don M. Alexander (Alexander Film Co.); 2 year terms: Spence W. Caldwell (Caldwell Films Limited); Louis Feldman (Du Art Film I aboratories); Kern Moyse; Byron Roudabush (Byron, Inc.); Sidney Solow (Consolidated Film Industries); and Reid H. Ray.

MEETINGS: Next meeting to be held April 21st during Society of Motion Picture & Television Engineers' convention in Los Angeles.

ACTIVITIES: A recent publication defining film laboratory standards is available on letterhead request from the Association office. Nine definitions of nomenclature terms were adopted at recent annual meeting in New York City.

(CONTINUED ON THE FOLLOWING PAGE)

PRODUCER LABORATORY TRADE ASSOCIATIONS

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES

OF CANADA

OFFICE of the President : 21 Grenville St., Toronto 5, Ontario.

OFFICE (of the Secretary-Treasurer): 2121 Knightsbridge Rd., Ottawa 3, Ontario.

OFFICERS: Arthur Chetwynd (Chetwynd Films, Ltd., Toronto), president; Graeme Fraser (Crawley Films Ltd., Ottawa), past president; Spencer Caldwell (S. W. Caldwell Ltd., Toronto), first vice-president; Gerald S. Kedey (Motion Picture Centre, Toronto), second vice-president; D. M. McClymont (2121 Knightsbridge Rd., Ottawa), secretary-treasprer.

BOARD OF DIRECTORS: Henry Michaud (Omega Productions, Inc., Montreal); Lew Parry (Parry Films Ltd., Vancouver, B.C.); Gordon Fraser (Shelly Films, Toronto, Ont.); Rev. Anson Moorehouse (Berkeley Studios, United Church of Canada, Toronto, Ont.); Two more Directors to be appointed.

MEMBERSHIP: Canadian firms, partnerships, and corporations engaged in motion picture production or laboratory work. Membership 45.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

1958 ACTIVITIES: 1. Continuation and expansion of functions of the Association. 2. To acquaint industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 3. Make a Constitutional change whereby the Executive structure will have two vice presidents and six directors. 4. Form a new committee to study all phases of the film industry in Canada. 5. Investigate a proposed move of the Head Office to Toronto and appoint a secretary-treasurer. 6. Continue the distribution of the booklet "The Motion Picture in Business" which is directed to executives in all types of Canadian business. III.

INTERNATIONAL SCREEN ADVERTISING SERVICES Founded, 1935

OFFICE OF THE SECRETARY: 17 Berkeley Street, undon W. 1., England.

OFFICERS: Ernest Pearl (Pearl & Dean Overseas Ltd., Great Britain), president; Jacques Zadok (Cinéma et Publicité, France), vicc-president; Dr. E. Martini Mauri (SIPRA S.p.A., Italy), vice-president; Peter Taylor (ISAS), secretary.

PURPOSE: The promotion and development of

National & International Organizations Serving Film Producers & Laboratories

(Continued from Preceding Page 33)

cinema screen advertising internationally and the promotion of interests of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

MEMBERS: Lowe Argentina S.A.I.C. (Argentina); Filmads Proprietary Ltd. (Australia); Kino-Reklame GmbH (Austria); Publi-Ciné (Belgium); Times Theatre Advertising Ltd. (Canada); Emelco Chilena (Chile); Corafilm (Colombia); Gutenberghus Reklame Film (Denmark); Société de Publicité S.A.E. (Egypt); Finlandia Kuva Oy (Finland); Cinéma et Publicité (France); Deutsches Commerciale Filmwerbung GmbH (Germany); Pearl & Dean (Overseas), Ltd. (Great Britain); Bureau voor Theatre Reclame (Holland); Blaze Advertising Service (India & Celon): SIPRA S.p.A. (Italy); Screens Advertising Ltd. (New Zealand); Sverdrup Dahl A S (Norway); Belarte (Portugal); Alexander Films (S.A.) (PTY) Ltd. (South Africa); Movierecord S.A. (Spain); Association of Theatre Screen Advertising Companies (United States of America).

1958 ACTIVITIES: The 5th International Advertising Film Festival, September 20-25, the Lido, Venice, Italy. Regular meetings dealing with problems of international screen advertising, particularly in the light of the establishment of the European Common Market and subsequent operation of the Free Trade Area.

B:OLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

Officers: Leo C. Massopust, Sr. (School of Medicine, Marquette University), president; Verlin Y. Yamamoto (Medical Instruction Service, V.A. Administration Center, Des Moines, lowa), vice-president; Jane H. Waters (Biological Photographic Association, Inc.), secretary; Albert Levin (University of Pittsburgh, Magee Hospital, Audio-Visual Laboratory), treasurer.

Ex Officio: Leo C. Massopust, Sr. (School of Medicine, Marquette University), editor of Journal; Laurence B. Brown (Harvard School of Dental Medicine), ehairman, Chapters Committee; H. Lou Gibson (Eastman Kodak Company), past-president: 1956-57; Warren Sturgis (Sturgis-Grant Productions, Inc.), past-president: 1954-55; C. Graham Eddy (Medical Illustration Div., Veterans Administration, Washington, D.C.), past-president: 1952-53.

DIRECTORS: Harold C. Caitz (Medical Illustration Service, V.A. Hospital, Buffalo, N.Y.); Capt. Stephen P. Dittmann (Medical Audio-Visual Dept., Walter Reed Army Institute of Research); John A. Gaughan (Dept. of Medical Photography, University of Rochester Medical Center); Robert A. Kolvoord (M. D. Hospital and Tumor Institute, University of Texas); David Lubin (Medical Illustration Lab., V.A. Hospital, Bronx, N.Y.); Thomas S. Masterson (UCLA School of Medicine, Visual Aids Dept.); Howard E. Tribe (Div. of Medical Illustration, University of Utah College of Medicine); Lloyd E. Varden (A-1105, 200 E. 66th St., New York, N.Y.).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

CONVENTION: The 28th Annual Convention will be held August 18-21, 1958, at the Shoreham Hotel in Washington, D.C.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE: Of the Secretary, Daisy B. Sickles. c o Department of Photography, Ohio State University, Columbus 10, Ohio.

Officers: O.S. Knudsen (Iowa State College), president; Charles N. Hockman (University of Oklahoma), rice-president; Daisy B. Sickles (Ohio State University), secretary; Oscar E. Patterson (University of California at Los Angeles), treasurer.

COMMITTEES: Sherman A. Wilson, Curriculum; Stanley E. Nelson, Nomenclature; Charles N. Hockman, Public Relations; Floyd G. Walters, Equipment; J. W. Watson, Jr., Personnel; James Dunderstadt, Television; Frank R. Paine, Membership; Robert W. Wagner, Publications; Don G. Williams, International Relations; Frank Neusbaum, Festivals and Contests; Hugh M. Dix, Distribution; J. Edward Oglesby and Woodrow Wentzy, Twelfth Annual Conference.

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members \$2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festivals and at the International Schools of Cinema Meetings.

ANNUAL CONFERENCE: Twelfth Annual Conference to be held September 1-5, 1958 at College Station, South Dakota, with South Dakota State College as host.

Missiles ...?

Missiles can span oceans and continents.

But ideas—good or bad—can travel as far . . .

as fast . . . and with equally decisive impact.

The greatest need of a free society is

to produce within its ranks men and women who
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FILM ECONOMY

Pictures That Do Their Job Remain Industry's "Best Buy"

by William J. Ganz*

E CONOMY! THAT'S THE KEYNOTE for 1958.

This year, industry will be specially pressured to keep down costs.

But what is economy? For the purchaser of a business film it means a picture that does the job for which it is designed.

Frequently, we in the business film industry read articles in the trade press describing "How we made our own business film—and saved!" Track down these stories to their unhappy endings, however, and you'll find that all too often "home-made" films are highly thought of by the amateurs who create them, but poorly received by the audience for which presumably they are intended.

Companies experienced in buying films have learned to regard their producer as a practitioner as ethical and as knowledgeable about his profession as accountants, lawyers and doctors are about theirs. These firms confide in their film producer. The result is films that deliver the message effectively and give the client full value for his money.

Unfortunately, to the economy-minded company having films made for the first time, and to the prospective purchaser who has been "burned" by a poor or mediocre business film in the past, all film producers are naturally suspect.

Understandably, it is difficult to gauge a producing film-maker's ability before he has done a job for the prospective purchaser.

That is why your Buyer's Guide to Qualified Film Producers is a valuable aid to prospective purchasers of business films. The listed records are a good gauge of the quality of producers under consideration. Prospective film buyers can be sure that the film-producing firms named in your publication are outfits with records for delivering films that pay their way—the kind that are a true economy in 1958 or any time.

*Bill Ganz has headed his own New York studio for the past 39 years, is one of this industry's experienced vets.



PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR CONN. GENERAL LIFE INSURANCE CO.

"OUTSIDE THAT ENVELOPE"
—(Golden Reel '57)—for the employees who won't read those booklets; the several benefits of Group Insurance and Retirement dramatized in Case Histories, in an interesting story frame. To create that "Better Employee Understanding." Color, 39 minutes. (Modern TPS)

"THE LIFETIME LOOK" — the same Case Histories, but an entirely new story frame, to show the employer how his business can profit from that "Better Employee Understanding." An agent's selling tool. Color, 44 minutes. (Modern TPS)

IN PROCESS — Individualized adaptations of "Envelope" for C. G. clients.

AND A LETTER FROM CONNECTICUT GENERAL

TO: Parthenon Pictures, Hollywood.

Dear Cap:

We sat through the first of the working showings of OUTSIDE THAT ENVELOPE today. In the next few days the entire company will see it as part of the Home Office BEU.

It was just like the first time for me; a tremendously impressive job. The audience I was with was probably the most sophisticated, since it consisted of officers and

since it consisted of officers and supervisors. The laughs were all in the right places, the attention was close and the understanding was high. The new-building replacement sections looked marvelous and I think everyone who was there agrees with the judges who gave it the Golden Reel.

Thanks once more for an excellent piece of work.

> Sincerely, W. K. Paynter (Director, Adv. & P.R.)

OTHER PARTHENON CLIENTS (PICTURES IN PROGRESS)

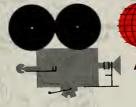
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SIGHT & SOUND

Bell System Premieres
"Unchained Goddess" on TV

☆ The Unchained Goddess, the fourth in the Bell System's Science Series, had its nationwide premiere in color over NBC Television on February 12th. The last of four films produced for Bell by Academy Award winner Frank Capra, the hour-long production features Richard Carlson (who also directed the film) as "Fiction Writer" and Dr. Frank Baxter as "Dr. Research," in the story of weather.

In the cast of animated characters (supplied by Shamus Culhane Productions) are Meteora, Goddess of Weather, and her court, consisting of Thor (thunder), Boreas (wind), the Three Marutas (rain, snow, and hail), and Cirrus (clouds).

Tells Story of Weather

Following the pattern of Bell's three previous science films, Our Mr. Sun, Hemo the Magnificent, and The Strange Case of the Cosmic Rays, the story of weather is told in terms of its effect on mankind, the scientific knowledge gained by research and observation, its action and causes, methods of prediction, and the progress being made in attempts to control it. Animation is used to simplify complicated scientific concepts and humanize abstract terms and ideas. Dramatic concept is supplied by Fiction Writer and Dr. Research deals with the scientific knowledge and data.

The action of wind and its formation, clouds and rain, snow and hail, lightning and thunder, are all pictured and discussed. How weather scientists collect data, analyze and study it for accurate predictions, track tornados and hurricanes, and attempt to control the actions of all factors making up bad weather, lack of rain, heavy snows, etc., are amply featured.

How to Borrow This Film

Immediately after its TV presentation, 16mm prints were deposited in local Bell Telephone Company business offices for use by schools and other organizations on a free loan basis. Requests for prints should be directed to the attention of the local Manager or Director of Public Relations.

Index of Sponsored Films

♦ A complete listing of all films featured in BUSINESS SCREEN during 1957 will appear in the next issue, No. 2, 1958.

Calvin 16mm Workshop in Session from March 17-19

☆ The Calvin Company has announced the presentation of another 16mm Motion Picture Production Workshop, to be held on their sound stages on Monday, Tuesday and Wednesday, March 17 through 19, in Kansas City, Missouri. The workshop will consist of special sessions in addition to the Calvin staff screen talks on various phases of 16mm film production.

Included in the special sessions are discussions and demonstrations of problems of producing wildlife films, led by Charles W. Schwartz of the Missouri Conservation Commission and of problems and results achieved in missile and rocket photography presented by Air Force personnel.

A visual presentation on Communications will be made by either Joseph W. Coffman, president, of Larry K. Hamilton, vice-president, of the Tecnifax Corporation. Also to be presented is a showing of notable and recent 16mm films.

There is no registration fee or obligation for attending the sessions. Those wishing to participate are asked only to arrange their own transportation and hotel reservations. The Calvin Company will be happy to send complete details to anyone interested.

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OF VISUAL SELLING
IN MOTION PICTURES
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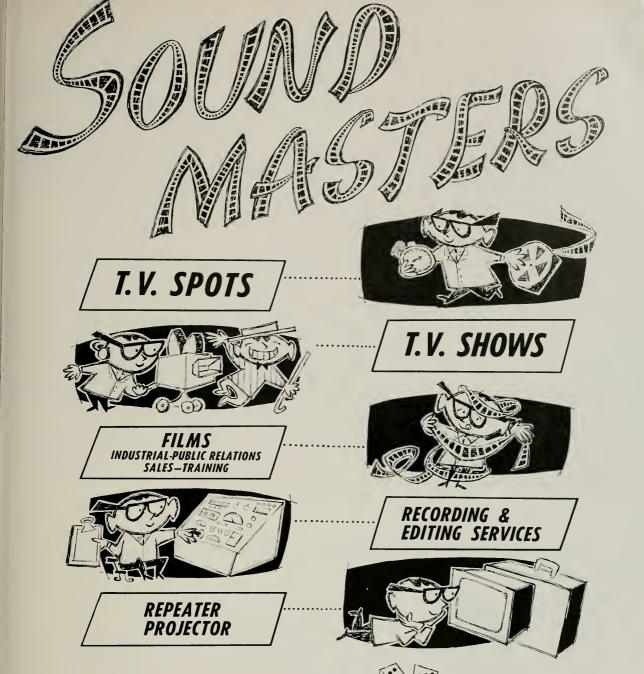
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SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Office: 55 West 42nd Street, New York 36, N.Y.

Officers: Barton Kreuzer (Director, Product Planning, Radio Corporation of America), president; Norwood L. Simmons (Eastman Kodak Company), executive vice-president; Dr. John G. Frayne (Westrex Corporation), past president; Axel G. Jensen (Bell Telephone Laboratories), engineering viee-president; Glenn E. Matthews (Eastman Kodak Company), editorial viee-president; John W. Servies (National Theatre Supply), financial vicepresident; G. Carleton Hunt (General Film Laboratories), eonvention viee-president; Ethan M. Stifle (Eastman Kodak Company), sections viee-president; Wilton R. Holm (E. I. du Pont de Nemours & Co., Inc.); secretary: Reid H. Ray (Reid H. Ray Film Industries, Inc.), treasurer; Charles S. Stodter, executive secretary.

LOCAL SECTION CHAIRMEN (for contact): Atlanta—B. M. Loden, Box 37, North Side Branch, Atlanta, Ga.; Canadian—R. J. Beaudry (Shelly Films, Ltd.), Toronto, Ontario; Chicago—Howard H. Brauer, Box 430, Evanston, Ill.; Dallas-Fort Worth—R. K. Keitz (Keitz & Herndon), 7123 Westbrook Lane, Dallas, Tex.; Hollywood—John W. DuVall, 1429 Cartwright, North Hollywood, Calif.; New York—Burton F. Perry, 5 Hilltop Road, Port Washington, N.Y.; Rochester—T. Gentry Veal, 81 Shellwood Drive, Rochester, N.Y.; San Francisco—Werner H. Ruhl, 415 Molimo Drive, San Francisco, Calif.; Wash-

PROFESSIONAL FILM AND TELEVISION GROUPS

(also see pages 33, 34, 42, 86, 88, 90)

ington, D.C.—James A. Barker (Capitol Film Laboratories), 1905 Fairview Ave., N.E., Washington, D.C.

PURPOSE: The Society works toward the improvement, along technical lines, of film production and exhibition, television and equipment and film manufacture. Published reports, standards and specifications are made available through the Society and derive from the work of various committees.

CONVENTIONS: 83rd Semi-Annual Convention, April 21-26, Ambassador Hotel, Los Angeles, Calif.; 84th Semi-Annual Convention, Oct. 20-24, Sheraton-Cadillac Hotel, Detroit, Mich.

NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

Office: 1639 Broadway, New York 19, N.Y.

PHONE: COlumbus 5-0756.

CHIEF OFFICER: Robert Gross (American Film Producers), president.

EXECUTIVE SECRETARY: Bernie Haber (Batten, Barton, Durstine & Osborn).

MEETINGS: The Council meets on the fourth Thursday of each month (except July and

August) in New York City, where its active membership is primarily located.

ACTIVITIES: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV.

PURPOSES: To act as "United Nations" of the TV-film industry, providing a clearing house for all segments of the trade and a place for solving mutual industry problems; to improve technical and commercial operations in TV-film broadcasting; to provide a means for various segments of the industry to settle differences through amicable compromise and cooperation.

INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: Membership Committee Chairman H. Eugene Burson, Jr., Hughes Aircraft Co., Supervisor, Systems Film Group, Room 1119, Bldg. 12. Hughes Aircraft Co., Culver City, California.

Officers: Daniel D. Downer (Aerojet General Corp.), president; Jay E. Gordon (Autonetics, Div. of North American Aviation), vice-president; Robert J. Gunther (North American Aviation), secretary; Julian D. Ely (Lockheed Aircraft Corp.), treasurer.

COMMITTEES: Program—Rudolph Carlson (Northrop Aircraft, Inc.); Standards—John D. Rogers (Autonetics); Publicity—Betty J. Williams (Lockheed Aircraft Corp.).

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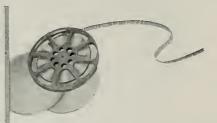
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AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION

Office: Room 2230, 250 West 57th Street, New York 19, N.Y.

OFFICERS: Harold E. Hill (National Association of Educational Broadcasters, Urbana, Illinois), chairman; Charles F. Schuller (Audio-Visual Center, Michigan State University, East Lansing, Michigan), vice-chairman; Emily S. Jones (Educational Film Library Association, New York, N.Y.), sceretary.

EXECUTIVE COMMITTEE (in addition to officers): Anna L. Hyer (Department of Audio-Visual Instruction, NEA, Washington, D.C.); Don White (National Audio-Visual Association, Fairfax, Virginia).

Purpose: A joint committee of nine national organizations concerned with the improvement of instruction through wider and better use of audio-visual materials and methods. The Commission has prepared and distributed several publications including "Telling Your A-V Story," "Gateway to Learning," and "A Crisis in Education." Currently to be released is The Case of the Curious Citizen, a color slidefilm tape recorded presentation of

SPECIAL PROJECTS: Among projects in process are a special bulletin for school administrators, a folding piece on "Audio-Visual Facilities for New School Buildings," "A-V on the Air," a booklet for audio-visual directors interested in using radio and TV facilities, and a series of taped radio broadcasts. A series of articles prepared for the Commission will appear in the April issue of "Better Schools."

a good audio-visual program in action.

AUDĮO-VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

AUDIO-VISUAL GROUP

Office: 155 East 44th Street, New York 17, N.Y.

Officers: Paul B. West, president; Lowell McElroy, vice-president; Herbert A. Ahlgren, administrative secretary, Audio-Visual Service Committee.

MEMBERSHIP: Willis H. Pratt, Jr. (American Telephone & Telegraph Company), ehairman; W. M. Bastable (Swift & Company); F. G. Beach (Remington Rand Division, Sperry Rand Corporation): Leo Beebe (Ford Motor Company); Eyre Branch (Standard Oil Company of New Jersey); George J. Dorman (United States Steel Corporation); Robert Danielson (Encyclopaedia Britannica Films, Inc.); Harold F. Driscoll (Bell & Howell Company); Agnew Fisher (Trans World Airlines, Inc.); John Flory (Eastman Kodak Company); John Ford (General Motors Corporation); William Hazel (Standard Brands Incorporated); J. W. King (American Can Company); John T. Madden, Jr. (Seagram-Distillers Company); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company of Indiana); H. A. Richmond (Metropolitan Life Insurance Company); Frank Rollins (E. R.

12

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

(also see pages 33, 34, 40, 86 and 88)

Squibb & Sons Division, Olin Mathieson Chemical Corporation); Virgil Simpson (E. I. du Pont de Nemours & Co., Inc.); Stanley F. Withe (Aetna Casualty & Surety Company).

* * *

PURPOSE: The Committee initiates and executes projects which will provide the 612 Audio-Visual Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

The Committee has recently completed and distributed a report entitled "Responsibilities of the Film Producer and Sponsor." This report, which presents a comprehensive analysis of sponsor and producer responsibilities in the planning and production of non-theatrical films, is designed to assist both the producer and sponsor to reach a better understanding and to secure a more satisfactory product.

Current projects of the Committee include the preparation of an A.N.A. Audio-Visual Handbook, a report on the use of Business Films on Television, and the establishment of an ANA Audio-Visual Clinic to review member films and advise on production and distribution problems.

AUDIO-VISUAL CONFERENCE OF MEDICAL AND ALLIED SCIENCES

Officers: Daryl L. Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association), chairman protem; Dr. Donald A. Washburn (Director, Bureau of Library and Indexing Service, American Dental Association), vice-chairman protem; Audrey Skaife (Administrative Assistant, Medical Audio-Visual Institute, Association of American Medical Colleges, 2530 North Ridge Avenue, Evanston, Illinois), secretary-treasurer protem.

MEMBERSHIP: Medical, dental and allied agencies.

PURPOSE: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.

ANNUAL CONFERENCE: Held during the National Audio-Visual Association Convention in Chicago.

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Founded, 1946

OFFICE (of the Secretary): Alan W. Morrison, Socony Mobil Oil Company, Inc., 150 East 42nd Street, New York 17, N.Y.

Officers: Frank S. Rollins (E. R. Squibb &

Sons), President; Frank B. Greenleaf (U. S. Steel Corp. Subsidiaries), First Viee-President; John T. Hawkinson (Illinois Central Railroad Company), Second Vice-President; Charles B. Gunn (New York, New Haven & Hartford Railroad), Treasurer; Alan W. Morrison (Socony Mobil Oil Company, Inc.), Secretary; Raymond W. Roth (U. S. Steel Corporation), Assistant Secretary.

PRINCIPAL COMMITTEES AND CHAIRMEN MEMBERSHIP: Stanley W. Puddiford (Michigan Bell Telephone Company), Chairman; Marshall F. Hosp (General Mills, Inc.), Program chairman—Western; Don Y. Pendas (Charles Pfizer & Company), Program chairmun—Eastern; Bernard A. Bailey (Mytinger & Casselberry), Publicity chairman; Roy R. Mumma (U. S. Steel Corporation), Technical chairman; W. B. Reynolds (Ohio Bell Telephone Company), Constitution chairman; James Craig (General Motors Corporation), Historian; William B. Cox (Santa Fe Railway), Past President chairman.

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL NATIONAL MEETING: April 29, 30 and May 1, 1958, Minneapolis, Minn. (Members only, but qualified guests from sponsoring companies may apply to the Secretary for admission).

NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: Write to Norman Bebell, secretary-treasurer, or Phil Patterson, program chairman, at: Post Office Box 14, Old Chelsea Station, New York 11, N.Y.

Officers: Jacques Megroz (Life Magazine), president; Philip E. Dodge (F. W. Dodge Corporation), vice-president (user); Charles Corn (Admaster Prints, Inc.), vice-president (trade); Norman L. Bebell (Bebell & Bebell Color Labs.), secretary-treasurer.

COMMITTEE CHAIRMEN: Theodore N. Trett (Direct Advertising Associates), membership chairman; Phil Patterson (Sales Management Magazine), program chairman; C. C. Sheppard (Worthington Corp.), Day of Visual Presentation chairman.

BOARD OF DIRECTORS: Phil Patterson (Sales Management Magazine); Dr. Robert Cantor (Ronson Corp.); Jeanne P. Conlon (Crawford, Immig and Landis); Janet R. Wilkins (National Association of Manufacturers); Theodore N. Trett (Direct Advertising Associates); Renita Johnson (Design Lab.); C. C. Sheppard (Worthington Corp.); Porter Henry (Porter Henry & Co.); Lou Kaye (Sloves Mechanical Binding Co.); Charles Behymer (H. D. Rose & Co., Inc.).

PURPOSE: To encourage better selling through better methods.

MEETINGS: Luncheon meetings are held once a month at Toots Shor's, 51 West 51st Street, New York City.

ANNUAL AWARDS COMPETITION; DAY OF VIS-UAL PRESENTATION: To be held next fall, 1958. Date and entry deadlines to be announced.



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THE MICROMATIC is the industry's standard for quality and performance. Film advances automatically—always on cue—triggered by standard 30-50 impulse. DuKane "Redi-Wind" eliminates film rewinding forever! Shadow-box screen built into carrying case, plus plenty of power for hig-screen projection.





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THE AUDITORIUM COMBINATION brings you fully automatic sound slidefilm projection. The high powered projector with 1200-watt capacity combined with the high powered auditorium sound unit produces large, brilliant pictures and fills any auditorium with sound. Entire combination packs into two compact, attractive carrying cases.

There's a DuKane sound slidefilm projector especially made to bring your message to any audience, from one to thousands! DuKane's top quality and rugged dependability give you sparkling pictures and bell-clear sound, now and for many years of hard use. Simple to operate, even by inexperienced personnel. For a demonstration in your own office, send in the coupon.

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DUKANE products are sold and serviced by a nation-wide network of audio-visual experts

Monsanto Aids Science Education

16mm Release of Televised "Conquest" Series Begins With Three-Part Film to Motivate Young Scientists

☆ Monsanto Chemical Company, through their film distribution agency, Modern Talking Picture Service, Inc., have announced the release of the 60-minute film, Conquest No. 1, first of the company's current Television Science Series, for general distribution to high schools and interested adult groups on a free-loan basis.

Produced by CBS Television and telecast nationally on time paid for by Monsanto as a public service, the series has been widely acclaimed by critics of such papers as the New York Herald-Tribune, the Philadelphia Inquirer, the Washington Post and Times Herald as one of the best presentations of scientific facts and data now on television. The series was planned with the advice of the American Association for the Advancement of Science, The National Academy of Sciences, and the National Research Council.

"The Edge of Life"

Complete with commercials, which are extensions of the scientific theme of the film, Conquest No. 1 is subdivided into three sequences of action. The first, The Edge of Life, pictures the world of micro and submicroorganisms through the eyes of a powerful electron microscope. Wobbly, shapeless viruses through which man discovers the secrets of life, and the frightening action of cancer cells at work are dramatically exposed.

Knowledge from Sea Floor

The second phase, *The Ocean's Bottom*, takes the viewer to the floor of the sea, along the valleys and peaks of its floor. The knowledge gained from this craggy bed hints to scientists that a great ice cap could cover most of the populated earth in a few years rather than the centuries originally believed. In the last sequence, *The Edge of Space*, the blackness of the void and the brightness of our world in it are shown through the rocket camera's eyes.

Eric Sevaried, Director of NBC's News Bureau, narrates the program. In the final moments, he and two leading scientists stress the urgent need, through their discussion on the state of science in Russia and the U.S., for a genera-

tion of young scientists developed in a climate of intellectual freedom.

Prints are available from Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20, N.Y. They request a month's advance notice prior to the booking date. Prints will be scheduled by their regional exchanges nearest the user.

Illinois Welfare Dept. Holds Film Conference in Chicago

☆ Featuring motion pictures on mental health, a one-day film conference for some 250 representatives of Chicago labor, management and religious groups was sponsored by the Illinois Department of Public Welfare in Chicago's Congress Hotel, January 31.

The purpose of the conference was to acquaint group representatives with the availability of Welfare Department films for use in their own organizational programs. Because of the response from attending representatives, the Welfare Department plans to conduct conferences annually—or possibly semi-annually on a sectional basis.

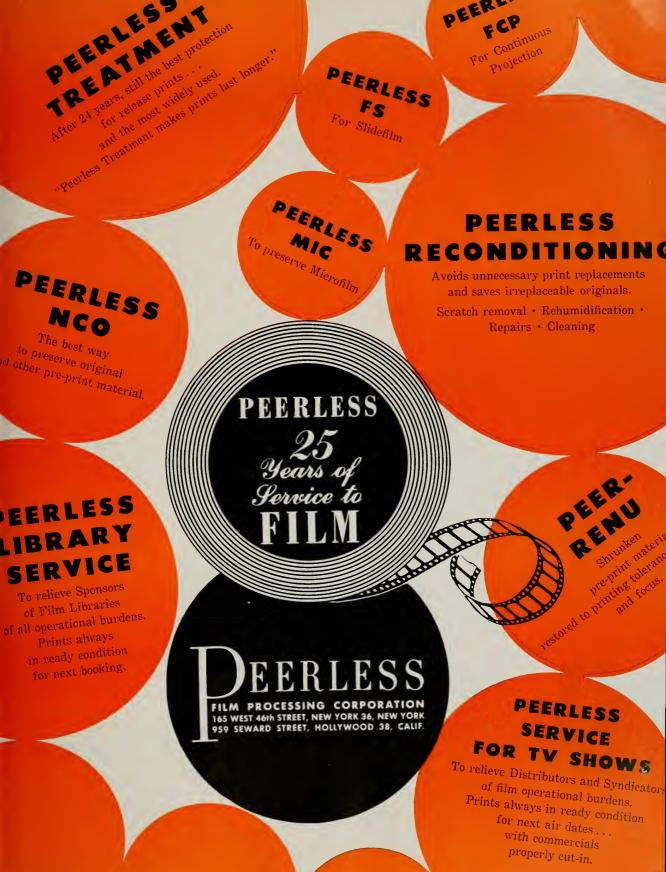
Films were shown in morning and afternoon sessions at the conference. Relating to various aspects of mental health, the films included: Anger at Work, Person to Person Communication, Mr. Findley's Feeling, Boy with a Knife, and The Family Circus. Also shown was a filmstrip on the volunteer services of the Illinois Department of Welfare. A discussion period followed each film presentation.

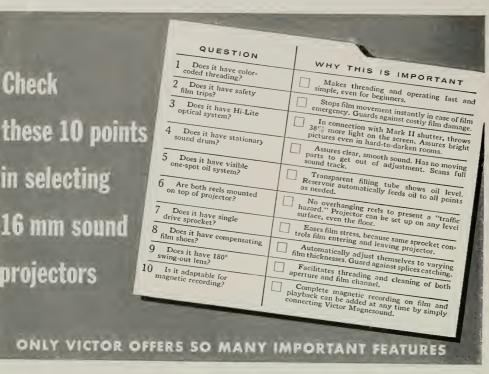
As Ye Sow, a film depicting the care of the mentally disturbed in Illinois State Mental Hospitals, was presented at a conference luncheon meeting addressed by Dr. Otto L. Bettag, M.D., director of the Department of Welfare.

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The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you all of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features-exclusive with Victor-are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures -finest sound-easiest operation. Victor long has been the choice of A-V experts in 73 countries.

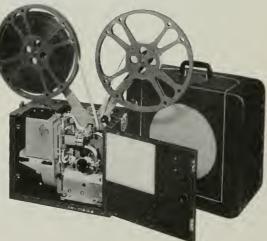
NEW VICTOR VIEWER



The first professional 16 mm viewer with "frame counter" priced under \$100. Large 31/4" x 41/4" screen is brilliantly lighted by 75wattlamp. Equipped with f2.8 triplet lens. All optics coated.

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Victor Assembly 10 - Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.



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THE LOGIC of Film Results

by Thomas J. Barbre*

I F YOU HAVE a prospective client who looks upon you, the motion picture producer, as a sort of animated portrait photographer, you'd better change his thinking or get yourself another client.

We are not still-life shutter jockeys. We are experts in the matter of knowing what keeps motion picture audiences glued to their seats and what bores them near to tears. Most of us have devoted our lives to the business.

The best of us has produced a lemon or two.

Staying out of the lemon business is, of course, our first order of business. We at Barbre Productions have a method which we think works pretty well. Certainly we are not unique.

The first thing we do is to try and sell ourselves to the client, not by any high-pressure huckstering, but by means of thoughtful, well considered logic. We establish ourselves in much the same light as the client's lawyer, his doctor, or his insurance counsellor.

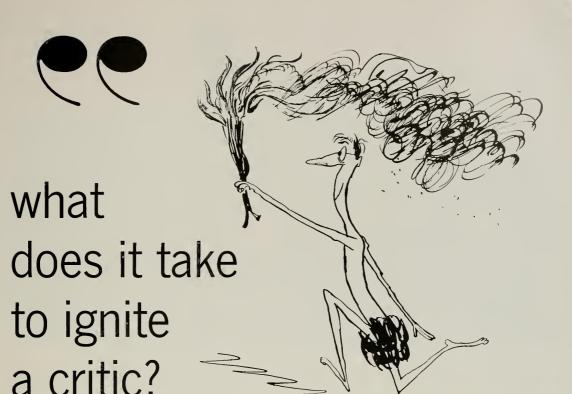
We try to ascertain (1) what is the story the picture is to tell, (2) what is the purpose the picture is to accomplish, and (3) to what audience or audiences the picture must appeal.

Given these facts, we submit an outline. At an outline conference, perhaps the most crucial in all negotiations, we draw out the client as to his ideas of what should be presented within the context of the three points above.

If we cannot agree with him, we tell him so, and we tell him why. We feel that a poor picture will harm us as much as it will him. We have been thanked more than once for thus guiding the course of a picture.

If the client insists on leaving in the lemon extract, we do so, ever so sadly. The client usually sees the error in time for a revision job before final recording.

*Mr. Barbre is head of the Denver film organization that bears his name. Found-ed in 1910, Barbre Productions now occupies a modern studio building recently completed in this important, growing center of mountain states industry and agriculture.



A scene from "Energetically Yours," a humorous color film about mankind and energy. A Transfilm Production, designed by Ronald Searle for Standard Oil Company (New Jersey)

ENORMOUSLY IMAGINATIVE"—New York Herald Tribune * "TRULY A MASTERPIECE"—New York Daily News * "SUPER-SOPHISTICATED"—Pittsburgh Post Gazette * "BRILLIANT"—Atlanta Journal * "WONDERFUL SATIRE"—Boston Herald * "A LITTLE CLASSIC"—Philadelphia Bulletin * "UTTERLY CHARMING"—San Diego Union \$ and scores more.

"Energetically Yours" has received more critical acclaim—including a spread in LIFE—than any other sponsored motion picture this year.

What did it take to produce a film like this? The same talent and technical

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Each job is an important job at Transfilm.

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the Producer's View

by Nathan Zucker, President
Film Producers Association of New York

NE OF THE PROBLEMS we continually face in our industry is that of trying to find the proper language to describe new techniques, functions and concepts.

For example, we have no words in "communications" to distinguish properly between the device, either mechanical or electronic, and the art. Television, film, tape are transmission or transcription devices. Their skillful use to inspire, instruct, or inform can be described as communication.

I qualify this last statement because here, too, we often confuse communication with propaganda. We disregard all of our motivational and educational experience if we believe we communicate with people by telling them or persuading them. We achieve a state of communication with people when they participate in the process of exchange of ideas or emotions.

All this is by way of leading up to the fact that "producer" is a cloak of many colors that covers many functions as well as individuals and organizations. It can describe a function and a business enterprise. It can apply to both the concept of creative catalyst and the responsibility of getting a job done.

We at the Film Producers Association of New York, with a membership of thirty-five producing companies, have had to define what we mean by a producer. This doesn't mean that we disagree with all other variations on the theme, but, as in viewing some kinds of contemporary art, one has to draw the line somewhere.

The film producer is a *responsible* organization whose primary business is the production of motion pictures. This organization must have been in business for at least a year and in its application for membership in the FPA must submit evidence of its creative and technical competence and of its financial responsibility. Membership involves adherence to a code of ethics.

We who are engaged in the sponsored film field have been merchandising, on the part of our clients, confidence, quality, services and responsibility. It would seem that our clients have a reasonable right to expect the same qualities from their suppliers.

This does not mean that we want to minimize the creative function of the producer in communications. But the many services related to this function must be done well and with responsibility.

Our industry is growing. Like our clients, we have a past, present, and a future.

Auricon "Super-1200"



PRODUCERS AND CAMERAMEN HAVE NAMED THE AURICON "SUPER-1200"...
"The Finest and Fastest-working 16mm Sound-Camera!"





which illustrates the many outstanding and fast-working features of this professional 16mm Sound-Camera, such as . . .

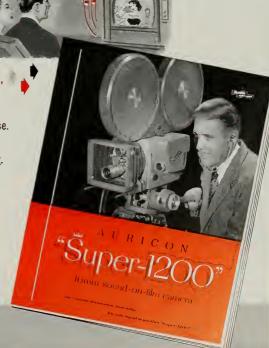
- * "Super-1200" Camera is "self-blimped" for whisper-quiet studio use.
- Precision, jewel-hard Sapphire Film-Gate.
- Studio and Telephoto Finder Systems, plus Reflex Ground-Glass Focusing.
- "Rock-steady" picture synchronizes with "Double-System" Sound-Recorder; or you can record High-Fidelity Optical and Filmagnetic sound-tracks "Single-System" on your picture film.
- Sold with a 30-day money-back guarantee, you must be satisfied!

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Special Effects Optical Printers and Animation Equipment

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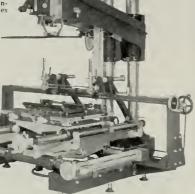


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We Have What Business Needs

Producer Leadership With Unity Can Make a Real Contribution

by L. Mercer Francisco

President, American Association of Film Producers

Marketing, production, administration—these and other activities present increasingly difficult problems to the Management of today's large business organization.

The toughest of all these tough problems is universally conceded to be those involving the human factor in business. The larger the organization the more complex such problems are.

In its attack upon these problems, the Management of modern business has, since only World War II, given more attention to "human relations" than have all the conquerors and kings, and all the captains of industry and merchant princes, in all past history.

The Key Is Communication

The key to successful "relations"-customer, public, industrial, trade, employee, community, governmental, or what -- has proved more and more to be in effective communication.

Witness the growing interest in semantics and empathy - two words that, up till a few years ago, were found only in unabridged dictionaries. Today they are bandied about in many a business conference. And the increasing use of the conference is itself, recognition of the need for communicationthe need to understand and to be understood.

To achieve better communication in business, Management is turning with increasing confidence to the use of films, of one form or other, since films have proved to be the instrument without equal for disseminating information, for inducing thinking, and for influencing emotions and behavior.

Management Would Invent It

Films, particularly sound films, as an instrument of communication, meet so effectively and so efficiently the needs of today's large scale business organization that, if they did not already exist, Research and Development engineers would undoubtedly be set to work inventing them for Management's use.

If the Management of the business enterprise or other institution faced with communication problems has not made as much use of the film as its values warrant, it is

because the skilled practitioners in film making have not adequately explained those values. The task of winning a place for the film as an instrument of communication equal to that enjoyed by the oral and written word, is, however a herculean task and one with which no single film producer can hope to cope with complete success.

Three Areas for Cooperation

He needs help! Help in the form of the collective effort of all professional film producers working in collaboration in behalf of the filmic medium rather than in hot competition for film orders. That effort should be directed along three basic lines:

First, studying the intrinsic nature of the sound film as an instrument of communication, to the end that its myriad elements may be used to increase the already extraordinary effectiveness of the medium.

Second, striving to promote harmonious relations between producer and producer as well as between producer and sponsor, to the end that the ethical standards of the industry may approach those of the professions.

Use the Medium Itself

Third, using the film itself, and all other media of communication, for promoting a better understanding of the nature and uses of the film, on the part of producers and sponsors alike, to the end that the use of films may become as standard a part of the business operation as advertising, personal selling, sales promotion, merchandising, and public relations.

Professional film producers, by working together can, without question, achieve these objectives to a far greater degree and in much less time than they have been gained to date by producers going their separate ways. In such collective effort it is definitely true that the whole is greater than the sum of its parts!

Editor's Note: Mr. Francisco, with several decades of professional experience as senior executive of leading film companies and head of his own Chicago concern, was recently re-elected head of the American Association of Film Producers for the 1958 term, Producers for the 1958 term,

Boston Film Festival

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WORKSHOP PLANNERS (left to right) L. Paul Flory, asst. chief; C. Graham Eddy, chief, Medical Illustration Div., Veterans Administration; Neal Keehn, Calvin Co. vice-pres.; Dr. David Ruhe, audio-visual director, Kansas University Medical School.

Medical Film Workshop at Calvin Week of April 14th

☆ The Calvin Company has announced their plans to again assist in the presentation of a special-subject motion picture Workshop in the fields of health and medicine.

The Second Annual Medical Motion Picture Production Workshop will be held during the week of April 14th in Kansas City, Missouri. Consisting of three days of small group workshop sessions, talks, and demonstrations, it will end with a Workshop banquet. The total fee for participation will be \$60.00, including a banquet.

Anyone interested in this subject is welcomed. Contact the Calvin Company, 1105 Truman Road, Kansas City, Missouri for complete details on the program and for registration.

Dental & X-Ray Techniques Shown Via Closed-Circuit

☆ Dental surgery and X-Ray technique, demonstrations emanating from Walter Reed Army Medical Center in Washington, D. C. were presented to medical audiences in Chicago recently via closed-circuit television.

The surgical technique demon-

strations were telecast in color and shown to the Chicago sessions on big screens through the facilities of Closedcircuit Telecasting System, Inc., New York City.

On January 29, a 4-hour closeup-camera demonstration of dental surgery at Walter Reed Hospital was beamed to 850 dental students and faculty members of the Northwestern University Dental School in Chicago. A two-way audio-hook-up enabled the Northwestern audience to discuss the presentation with the participating dental surgeons at Walter Reed.

On February 8, the latest X-Ray techniques were colorcast from Walter Reed to more than 400 radiologists attending the three-day convention of The American College of Radiology in Chicago's Drake Hotel.

The Washington - Chicago closed circuit visualizations followed the linking of Washington and New York City for a medical demonstration on December 12, 1957. In this instance, CTS televised a demonstration of mouth surgery and tooth repair at Walter Reed Hospital to an audience of 1,700 dentists at the Greater New York Dental Meeting in the Statler Hotel.



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Organization, Inc.	Detroit
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McLarty Picture Productions	Buffalo
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Paul Hance Productions, Inc.	New York
The Princeton	
Film Center, Inc. Pr	inceton, N.J.

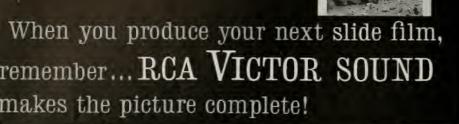
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countries, write or phone RCA International Division, 30 Rockefeller Plaza,
New York 20, N, Y JU 6-3800.

Byers Film on Wrought Iron Going Strong After 12 Years

☆ Wrought iron was what the management of A. M. Byers Company of Pittsburgh, Pa., had in mind when they named their industrial motion picture Eternally Yours, 12 years ago. In choosing the title, the wrought iron manufacturers also appear to have accurately gauged the metal of the film itself. Eternally Yours recently was slated for its 10,000th showing.

In terms of durability and distribution, Eternally Yours is a noteworthy example of an informative sponsored film's long-term sales potential. Eternally Yours has increased its bookings each successive year since its release. Currently, the film is being booked an average of 100 times per month.

During its first two years, the film was exhibited exclusively to engineers and although the audience has been broadened to include vocational and college students, foremen's clubs and other groups, plus television viewers, the film still draws its initial target-audience—designing and specifying engineers.

Produced by Wilding Picture Productions, Inc., Eternally Yours was planned for longevity. Historically and scientifically accurate, it became an accepted educational supplement, of value to the student engineer and the practicing graduate engineer. It has become a standard film for many schools, colleges, company and fraternal groups. Twenty prints of Eternally Yours are on permanent loan to schools and colleges.

A 31-minute black/white narrative, Eternally Yours pictorializes the discovery of wrought iron, its history, properties and uses. Recounting how, in biblical times, man learned that he could forge metal for weapons, the film scans the technological evolution which has kept iron economically important to artisans, architects and design engineers for more than 1900 years.

Portrayed are the discoveries of the Egyptians, who found that the metal would melt faster when a crudely conceived forced-air draft was introduced to the fuel. Improvements brought about by early Asiatic smelters, by the Spanish, the English and by Americans are chronicled.

Climactically, the film depicts the development of the Aston-Story process which eliminated (CONTINUED ON PAGE 56)



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Let Us Define Responsibility

by Francis Carter Wood, Jr.*

I NMY ESTIMATION a motion picture producer is a man with a dual responsibility. He has a responsibility to his client and a responsibility to the motion picture industry. To the extent that he meets these responsibilities to his fullest capacity, he may be considered a conscientious and ethical producer.

The established producer has a heavy investment in experience, equipment and overhead. He is in constant competition with individuals who would like to achieve the same position in the industry. In his relations with his client the producer is to a great extent dealing in intangibles—ideas. It is in the execution of these ideas that the motion picture is born. It is a rare client who knows enough about motion pictures to evaluate what he is going to get for what he is willing to spend.

For this reason the prospective client is often beguiled by the individual who promises more than he is able to deliver. Such a producer serves neither his client nor the motion picture industry.

The established producer welcomes competition from either individuals or small organizations who give the client what he wants and needs. A satisfied clientele enlarges the use of the medium on which we all depend for our livelihood. The unethical producer serves neither himself, his client nor the industry. Opportunism has no place in our business and gains no lasting rewards for its practitioners.

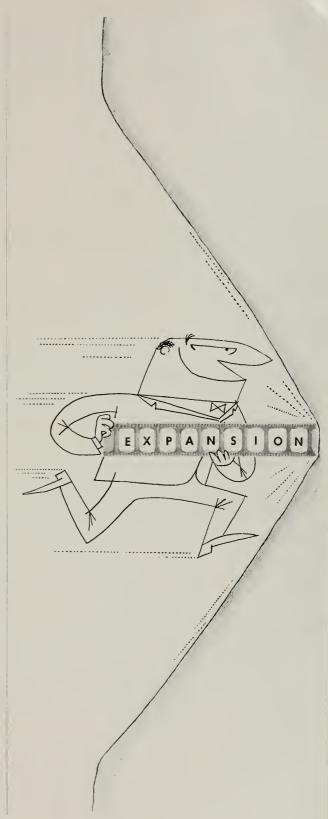
*Mr. Wood is president of Sound Masters, Inc., New York film producers and an experienced creator of pictures in his own right. SM is now in its eleventh year.



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(CONTINUED FROM PAGE 54) hand-puddling, a back-breaking, dangerous job. Then the film ex-

dangerous job. Then the film explains the many uses to which wrought iron is put by industry today.

Educational content, subtle-sell and an accent on selective distribution are regarded by the sponsor as the factors which have established a wrought iron record for Eternally Yours. In recent years, television coverage has grown as something of a bonus for A. M. Byers Company. Eternally Yours has been telecast in a number of cities and one print, cut to 27½ minutes, is on file with a major network.

Asbestos-Cement Siding Use Shown in "Man from Missouri"

How leading builders throughout the United States are using Asbestos-Cement siding to increase the sales of medium and higher priced homes is shown in The Man from Missouri, a new 18-minute color motion picture sponsored by Asbestos-Cement Products Association.

Designed for showings to building industry groups, *The Man from Missouri* features three large builders in the east—Frank McClatchey, McClatchey Building Corporation, Philadelphia, Pa., Bob Scarborough, Haddonfield, N. J., and Max Fink, Margate, N. J.

The Man from Missouri was produced by Hartley Productions, Inc., New York City, from a script by Newton Meltzer, whose credits include several industrial and television productions. The film is being distributed on a free loan basis from the Asbestos-Cement Products Association, 509 Madison Avenue, New York 22, N. Y.

Fisher Co. Names Advertising Mgr.

☆ Walter K. von Schonfeld has been appointed a dvertisin g manager and public relations director of Oscar Fisher Company, Newburgh, N. Y., manufacturers of automatic photographic processing equipment.

Von Schonfeld has many years of experience, was associated with General Electric and Indian Motorcycle in the U. S.

The Giant Redwoods Star in This New Color Film

☆ The Forever Living Forests, a 27-minute color film produced by W. A. Palmer Films, Inc., San Francisco, for the California Redwood Association, has been released for viewing by the lumber industry and schools, clubs and other groups.

Directed by Dave Butler, the film was made in Humboldt and Mendocino counties in the Northern California redwood region during the spring, summer and fall of 1957. Photography was done by cameraman Joe Dieves and assistant cameraman Dick Fowler. Barney Petty did the script.

The film gives a general view of modern logging and lumbering in the redwood industry, from selective cutting and tree farming methods, to modern mill practices which enable even the bark of redwood logs to be utilized as byproducts.

Ideal Picture Corp. is handling the nationwide release of the movie. Black and white prints are available for tv use.

Playhouse Pictures Opens Midwest Office in Chicago

☆ Peter Del Negro has been appointed midwestern representative for Playhouse Pictures, Hollywood, California by Adrian Woolery, president of the animation studio.

Del Negro's appointment establishes Playhouse Pictures' first midwest representation. The new midwest offices are located at 360 North Michigan Avenue, Chicago 1, Illinois. The Chicago office phone is STate 2-3686.

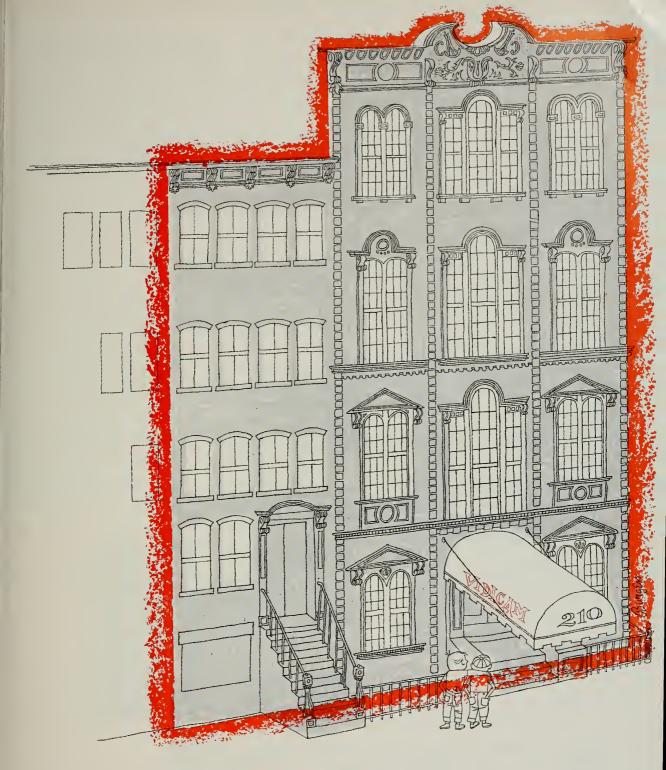
Before joining Playhouse Pictures, Del Negro was general manager of UPA Pictures, Chicago. Previously, he had been associated with Gene Peters Associates, San Francisco, and had operated his own commercial art studios in New York City.

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Five Exec Appointments Announced at Wilding Studio

Five executive promotions at Wilding Picture Productions, Inc., have been announced by C. H. Bradfield, Jr., the company's presi-

C. B. Hatcher, formerly secretary-treasurer, now is vice-president in charge of finance. F. F. Palac has been appointed treasurer and L. A. Backey is secretary. W. H. Tinkham has been nameJ vice-president in charge of production and J. M. Constable has been made vice-president and executive producer.

Rinker Appointed Vice-Pres. at Kling Film Productions

A Edward W. Rinker has been promoted to the position of vicepresident at Kling Film Productions, Chicago. He previously was a Kling account executive.

Rinker, who has over 20 years in the graphic arts field, moved into the motion picture industry from a career as a magazine photo illustrator. After serving as director of photography for an educational film producer, he entered the film sales field as an account executive for a commercial studio. 🖫

PROMOTION of the theatre screen advertising medium is discussed by (l to r) Reid H. Ray, Ted Cauger, Gordon Winkler and Frank Havlicek at recent meeting in Minneapolis (see below)



Theatre-Screen Ad Bureau Will Promote This Media

☆ Formation of Theatre-screen Advertising Bureau, to make available facts on theatre screen advertising as a major advertising media, has been announced by Gordon Winkler, information director for the organization. The bureau is supported by the companies engaged in production and distribution of filmed commercials designed for motion picture theatres.

Winkler, a member of the firm of Daniel J. Edelman & Associates, will head up both research activities and information for the bureau. The agency has offices in New York City and Chicago.

According to a recent research report, theatre screen advertising

is used in about 94 per cent of the 19,209 theatres in the United States, Winkler said. Commercials vary from 40 to 90 seconds.

The bureau's program will include brochures, news releases, newsletters and films. A speakers' bureau also is planned.

Film on Refugee Camps Produced for Church Groups

☆ The Long Stride, a new 16mm sound film reporting factually on conditions in world refugee camps, has been released by the Broadcasting and Film Commission of the National Council of Churches and is available to local churches. The film was commissioned by the council's relief agency, Church World Service.

Filmline PERFORMS BEST

...at FILM ASSOCIATES . DAYTON, OHIO

E. Ray Arn, president of Film Associates, (with more than a decade of experience in continuous film processing) has this to say about his Filmline R-90 processor:*

"Now that we have over a year of service with almost two million feet of reversal film processed, I feel I can give you a good picture of our feeling regarding our Filmline processor. It is a pleasure to run day after day without keeping our fingers crossed. Our other self-contained processor was a continual headache, in troubles with clutches, bad rollers, and ris-, ing elevators. We have found with other processors we've owned in the past, that troubles usually begin after four to six months of service.

You are to be commended on your fine products, and you may rest assured that we are most happy with, and most heartily endorse Filmline processors.'

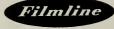


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Here can be found the talent, the know-how, the showmanship to create a superlative shooting script. Here are the facilities that will glamorize a product, or present a corporate story and MGM-TV can meet the total requirements necessary to produce an interesting and informative industrial motion picture.

Sets? Anything from a castle to a Caribbean isle. Props? A warehouse with over 160,000, Costumes? About half-amillion. Music, make-up, sound-effects...there is no other studio in the world with comparable resources.

Together with the most modern camera equipment, the fastest processing in black-and-white or color, the most efficient, creative and experienced personnel in every department-MGM-TV is in the ideal position to produce an outstanding industrial film for your company or client.

A partial list of clients of MGM-TV

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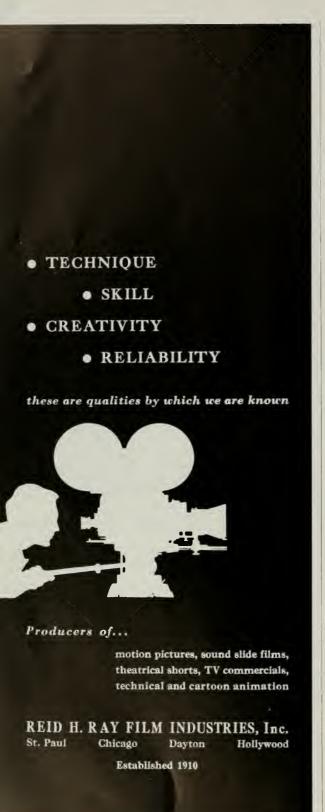
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Our Most Neglected Weapon

Why Don't Our Film Exports Tell America's True Story?

by Walter Lowendahl, President, Transfilm, Inc.

W HAT HAS THE United States, with the world's greatest film industry at its command, done to utilize the tremendous potentialities of the film?

Very little.

Each year hundreds of Hollywood films are sent abroad by individual film distributors. We may well ask what these pictures are saying about America.

Here are a few examples from popular American films.

Delightful as it appeared to us. Oklahoma! struck the French as unbelievably naive. Judged with a clear eye, it will be seen that the film really does not represent anything but a sentimental, stylized and imaginary America. Marty is closer to truth because it neither falsely praises nor denigrates the average urban American. But, in reality, how many American Marty's are there?

We are sending *The Glass Menagerie* to the Brussels World's Fair—but, like most of Tennessee Williams' views of life, this one is singular and neurotic. It certainly cannot be considered representative of American family life.

All Pictures are Propaganda

When Blackboard Jungle was shown overseas, it made a deep—and damaging—impression upon the wife of an important Asian government official. Shortly afterward, when her husband was assigned to Washington, she dreaded to accompany him. Later she confided apologetically to American friends that she had been afraid to send her children to an American school.

This woman, remember, is educated. If she failed to comprehend that *Blackboard Jungle* depicted only a very small segment of our schools, what can be expected of less educated audiences in other parts of the world?

The fact is, like it or not, all pictures and plays that go abroad propagandize America. It is not the policy of our government to scrutinize entertainment for sub-liminal messages; nevertheless, unnoticed and sometimes unintended messages are embedded in every film. Intentionally or not, they all say something about American life. Obviously, in allowing pictures to go abroad that show us to be a

nation of teen-age werewolves, wealthy gangsters, dope addicts and neurotic women, we are doing ourselves a disservice. These films propagandize against our own interests.

People of other nations, moreover, can scarcely believe that any government would permit such films to be exported if they were not true. Therein lies the danger. We should not assume that foreigners understand our customs, either governmental or popular. Our only recourse is to show the other side of the story.

The Other Side of the Story

What is the other side? Merely what we Americans have been taking for granted for years ... industrial America, labor unions and labor laws, factory working conditions, the factories themselves, the astounding variety of products; Americans helping one another, Red Cross volunteers, welfare organizations, safety and health; American farms-land, equipment and methods; Americans at play in its oceans, mountains, lakes and parks; America's traditions, its heritage, its culture; American schools and varied education; America's religions living in har-

Hollywood rarely gives any or these subjects dispassionate film treatment. If they are mentioned, they are used in connection with characterization or plot and made to serve a purpose...humorous, glamorous, villainous, dull...always guided specifically by the boxoffice.

Yet, on all these subjects depicting the true America, there already exists a vast library of films in which the approach is documentary, honest and sincere. These are the industrial, commercial, organizational and public service films...films which have been made to show to other Americans, films that dare not embody overstatement and flamboyance lest they antagonize the sensitivities of increasingly discriminate American viewers.

These are the films we ought to export as counter-propaganda not only to some of our own Hollywood products but to what is in-



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(CONTINUED FROM PAGE 60) finitely more dangerous—the carefully selected propaganda films of our political antagonists.

Why Don't We Do So?

The reason we are not doing so seems to be lack of encouragement and facility. Free sponsored films require the same innumerable forms, the same duties, the same rigamarole as Hollywood productions, all of which militates against sending these films overseas. The death stroke is the sponsor's awareness that his film was not designed expressly for these markets and these people. Certainly, very few of such films get overseas. Even to enter them in international festivals, where there is often no reimbursement at all, the expense greatly outweighs the honors.

Yet this vast library of pictures could be invaluable to America. Without too much strain, it may be said that it could tilt the balance in the propaganda war for men's minds in the neutral world.

To counter the Hollywood image of ourselves as self-satisfied cigar-smoking moguls in penthouses, we can present the picture of the average American man in his three-room apartment or lowcost Levittown house. Against the whoopee musicals about American colleges, we can show countless serious students at work in classrooms and laboratories.

Let's Show America As It Is

Against the picture of the exploited workman, we can show laborers at home with refrigerators, tv sets, washing machines or driving to work in their own automobiles. By all means, let us show the commonplace supermarket which so intrigued the Queen of England during her recent visit here.

As producers of these films, we should have a strong desire to see them serve the purposes of good government and good international public relations. What better way than this to preserve the American way of life which has given us the opportunity to make these films?

We can do this by simply showing America as it is.

Recently the United States Information Agency has been considering the value of facilitating the export of such films through a committee formed expressly for this purpose. Let's hope that little more time is wasted in putting to use this powerful but most-neglected weapon for America today... the sponsored film.



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New Product Development Outlined in AMA Film Kit

An explo:atory outline to aid companies in the successful development of new products is visualized in a *Product Pioneering Slidefilm Kit* produced by the Research and Development Division of the American Management Association.

The training package's slidefilm was given a premiere showing at New York's Roosevelt Hotel during the AMA new product conference, January 13.

Supplementing the 92-frame sound slidefilm are two copies of the basic script—provided for the narrator and projectionist, a detailed narration script for the discussion leader, entitled "What Management Wants to Know," and 25 copies of a handbook, "Finding, Screening and Appraising New Products."

Based on the recent experience of more than 100 companies, the AMA slidefilm, running about 20 minutes, presents questions which should be asked by research, engineering, manufacturing and sales executives about the product a company intends to develop. Questions applicable to all companies are emphasized, the material being arranged in the most probable sequence for the majortiy of organizations.

The Product Pioneering kit is designed as a lead-in device for a discussion of and training in new product development. The slide-film can be shown with the recorded (33 1/3 LP) narration by Tex Antoine, radio and television commentator, or the discussion leader may narrate personally, using the "What Management Wants to Know" script. This script contains additional information on each part of the slidefilm and offers points which can be used for discussion.

The handbook, "Finding, Screening and Appraising New Products, supports the slidefilm motivation with selected articles intended to increase the audience's understanding of the problems involved in product development.

The complete Product Pioneering Slidefilm Kit is available to AMA members for \$95.00; to nonmembers for \$135.00 Additional copies of the handbook may be obtained. Companies interested in the Product Pioneering kit may contact the Visual Education Department, American Management Association, 1515 Broadway, Times Square, New York 36.

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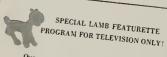
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It is important for sponsors such as the American Sheep Producers Council to know not only how a film is performing, but what users think of the film and how audiences are reacting to it. United's unique reporting system offers each sponsor an Audience Reaction Card . . . a record of every exhibition complete with honest, unbiased comments and suggestions written by the individual exhibitor. This is just another one of the many exclusive features calculated to make United's clients the best-serviced, best-informed sponsors in the field. United's clients have the added assurance, too, that no billing is made for any showing unless it is supported by the Audience Reaction Card.

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Why So Many Price Tags?

A Producer Discusses the Baffling Question of Film Costs and Explains Why Bids Vary; How Those "Bargains" Are Born

E VERY BUYER of motion pictures has run into the necessity for selecting a producer on the basis of widely varying bids—all made, apparently, on the same carefully detailed job, or script.

It's a little confusing.

And every producer of motion pictures has had one of these reactions to his price quotation—

"What? How can you justify such a price? Why, I can buy that stuff myself for \$10 a roll—a three minute roll!"

or

"Mm-hm . . . I see. Well, you're a little high, Mr. Jones. This other firm's price is just half yours."

or

"That's rather a surprising figure, Mr. Smith. It's so much lower than these other bids we've received. Are you-uh-sure you-uh-have included everything?"*

There was the request for quotation on a government project, a few years back, with 25 producers bidding. Each bidder was provided with the complete script and full particulars regarding locations, etc. The bids ranged from \$8,000 to \$44,000.

Why?

There was the fine chinaware manufacturing firm that asked two producers to quote on a 15 minute film to show table settings, with the manufacturer's staff demonstrator as the sync sound narrator-demonstrator. One quotation was for \$12,000 and the other for \$800.

How Come?

Then there was the midwest producer who did a local and regional business, and had been operating successfully over the past 20 years—with steady repeat business. He almost went broke over a one year period, before winning back his old customers. These customers had participated in a Community Promotion Project sold by an outside film outfit, which included their own individual company films at a very low

* Or, in other words, do you know what you're doing?

Reprinted by special permission of the Calvin Company from its excellent journal, THE APERTURE, in which this original mss. recently appeared. rate—about one fourth the rates these firms had been paying the local producer.

What's the Explanation?

Well, of course, there are reasons for these variations. Some of the reasons don't make very good sense, but they are reasons.

Let's comment on the three puzzlers listed above.

On the government bid request, most bids received were in the \$16,000 to \$22,000 bracket—in this case generally admitted to be a fair price. The very high bidder didn't want the job anyhow. The low bidder got the assignment, shot the scenes, and wasn't able to complete the film. A year after the original request, another one went out—how much to view and edit the film, etc., etc.? Final, actual cost was probably within the fair price range mentioned above.

The table setting variation was based on interpretation of the requirement. What kind of picture do you want? The high bid price was based on a color film to be shot, scene by scene, utilizing close-ups, orientation shots, careful attention to lighting, etc. The low bid was based on the assumption the producer was only to photograph the customer's usual demonstration, using multi-camera technique, in 5-minute takes. No scripting. No responsibility for direction and production. Either price was a fair price for the product in mind-depending on what the manufacturer wanted.

On the third case history, the local producer involved admits he is somewhat puzzled himself. His customers got their money's worth, in a sense, from the outside producer—who used high speed films to shoot the normal factory or (CONTINUED ON PAGE 68)



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BUSINESS SCREEN MAGAZINE

..en - and rewritten - it wa and come to transform it into a pic...

A Producer Is Chosen

The selection of a producer came next. Here, again, a number were shown the script and invited to submit bids just as if they were contractors who were going to build a new Nestlé plant. Price alone, however, was not the deciding factor. Nestlé wanted to have the picture made at the lowest cost consistent with fine quality - the first consideration in everything the Company buys or sells – and for this reason it chose United States Productions, a firm which has earned an excellent reputation producing top films for many of the country's biggest and best known corporations. Once U. S. Productions took over the job the pri-

mary responsibility was theirs although Nestlé helned supervise the

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Why So Many Price Tags? (CONTINUED FROM PAGE 66)

business operations in sequence, and delivered a newsreel type of coverage. The local producer could do this too, but most assignments call for more analysis, researching, scripting, careful lighting and planning, etc., etc.—production "details" that use up time, call for special abilities, and cost more money.

In going over these three cases we've picked up some clues, haven't we?

Some Reasons Prices Vary

Even though the same script, or film project, is the basis for estimating costs, the cost may vary widely on—

- 1. Type of production.
- 2. Degree of producer responsibility.

In addition, price may vary on—

1. Efficiency in operation, or

- business basis of the producer.

 2. Margin of profit the producer wants to operate on.
- 3. Method of pricing. (Cost plus or total bid.)

We saw the variation in price that was based on different types of production. In general, the multi-camera television-type filming of material that is ready for the camera should obviously cost considerably less than the planned, carefully-researched and thoughtfully-produced film which is "created" from a multiplicity of choices.

Different Types Set Costs

Similarly, the newsreel type of film production—whether exterior or interior—with high speed film or little or no extra lighting—costs less to produce than the film which requires extensive use of lighting units, careful direction, and overall production responsibility.

We're talking about differences in price, not necessarily variations in value. If the \$500 film bid will do the job, and do it well, there's no point in paying a higher price. But, it's well to understand the differences before making the decision.

The comparative efficiency of different producers is a cost factor, but not a major one. Competition in time takes care of this, or, growing sophistication of the film buyers.

Margin of profit expected can be quite a factor. The man who wants to retire wealthy in ten years charges more than the man who considers himself in a lifetime business operation. But this too tends to get taken care of as film buyers become more knowledgeable. Price must be justified over and beyond personal retirement plans.

Pricing Method a Factor

The method of pricing can be a considerable factor. First, there is the cost plus basis, as opposed to the total bid. Second, there is the bid worked out on each single film project, versus the pre-pricing that is based on annual volume. The Calvin Company operates on the latter basis, with prices listed in a Production Procedure form. (Available on request, naturally!) We figure our profit on the year's total production business, and this makes it possible to price our pictures in advance.

Finally, the degree of producer responsibility is THE big factor. Price is necessarily higher in direct ratio to the degree of responsibility assigned the producer. If he contracts to shoot a day of outside photography, his responsibility is limited to delivering the desired scenes in good exposures. If he shoots a sync sound scene for newsreel use, acceptable lighting and sound are added to his responsibilities.

And so it goes, step by step, as additional responsibilities are (CONTINUED ON PAGE 70)



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Why So Many Price Tags?

(CONTINUED FROM PAGE 68)

added. The ultimate is the assignment to the producer of complete responsibility for analysis, scripting, arrangements, and production. Then it's his job to create a product designed to do a certain job-to be responsible not only for all parts of the project, but for the whole project. And, in motion picture non-theatrical film production, the whole is greater than the total of its parts.

So, what can we advise the potential film sponsor? "Let the buyer beware"?

No, but let the buyer understand the various factors that go into producing a film, the various ways of interpreting the same subject, and let him buy pictures with the same informed intelligence he applies to other purchasing.

Motion picture production is not "cheap", under any set of circumstances.

But, neither need it be expensive, when measured in relation to how well the film product is designed to do a job worth the doing.

Pix Briefs Aussie Dealers on Ford Auto Parts Sales

☆ The Difference That Counts, a 25-minute color motion picture, has been sponsored by Ford Motor Company of Australia Pty. Ltd., to help develop Ford's parts and accessories business in Australia. The film is being made available to the Ford Australia distributing organization for showings to motor men at dealer parties and sales training sessions.

Emphasizing the importance of merchandising and selling genuine Ford parts and accessories for Ford vehicles, The Difference That Counts enacts its message from a competitive script:

Fred Evans gets his share of Ford vehicles in for repair at his service station but he figures he's making bargains on purchases of non-genuine spare parts so he doesn't have a firm policy of using only genuine Ford parts to make his repairs. What Fred loses on customer service and goodwill he hopes to make up on his "extra profit" purchases, which in some cases turn into extra losses.

Several slip-ups occur on various repair jobs-wrong parts, incorrect service information, broken promises. Fred Evans nearly loses his good friend and regular customer through a misinterpretation

What's New in Business Pictures

of electrical parts. Finally Fred seeks the help of his local Ford dealer.

Dealer Harry Thompson advises Fred on his problems and explains the benefits available to a garage operator who adheres to a policy of using genuine Ford parts for Ford vehicles.

The quality of genuine Ford parts is shown in plant laboratory sequences and animation clarifies the comprehensive Ford parts-andaccessories supply and distribution system.

Cambridge Film & T.V. Productions Pty. Ltd., of Carlton, Australia, produced The Difference That Counts under the technical supervision of Claire Jeffery. parts sales training manager of Ford Motor Company. Directed by Dave Bilcock, the film utilizes Australian locales and a full-size parts and accessories department built by Ford in the Cambridge

Film Shows Progress on the Illinois Tollway

☆ Tollroad, a 15-minute color motollway commission.

the 187-mile tollway, the film observes work progress on a tri-level interchange near Chicago's O'Hare airfield, the building of a prestressed concrete bridge over the Fox River near Elgin, Illinois and construction of a \$7.5 million b-idge over the Milwaukee road's vards at Bensenville.

to the Illinois State Toll Highway public relations department, 20 N. Wacker Drive, or to the Modern Talking Picture Service, Inc. library at 216 E. Superior Street in Chicago.

tion picture documenting the construction of the Illinois Tollway has been released for public showings. The film's availability was announced by Charles L. Dearing, executive director of the state's

Reporting on several phases of

The film is available on request



★ Of all the changes taking place in the United States economy today, believe the editors of FORTUNE, none is more important than that taking place in the industrial marketplace.

In Industry's Decisive Decade. an animated motion picture in full color, these changes are examined, at the management level, to provide industrial marketers with an insight into the opportunities that lie ahead in the coming decade.

Among the questions asked and answered in the film are:

Will the present high level of industrial sales be maintained?

Why are industrial producers considered the most crucial segment of our economy?

How "depression-proof" is our economy?

What are the primary factors, new and old, influencing industrial sales today?

Will U.S. productivity continue to increase at its present rate?

How has industrial selling changed?

What marketing opportunities are there for industrial producers in the long-range plans of such consumer goods manufacturers as Chrysler, Coca Cola, Kroehler Furniture, General Electric, Socony Mobil?

Running time of the 16mm film is 15 minutes, making it adaptable for management training, sales meetings, marketing seminars, and for showings to distributor and supplier groups.

The film was produced by Animation, Inc., under the direction of Earl Klein. Prints are available at \$275 each from Fortune Films, 9 Rockefeller Plaza. New York 20, N.Y.

Films Recognized as Vital Sales and Training Tool

A 1957 A.N.A. report titled Departmental Responsibilities for Promotional Functions discloses that:

85% of the A.N.A. member companies use films and audiovisual materials for advertising, public relations, sales and sales promotion.

81% use films for training salesmen and dealers.

In only nine out of 209 companies (4%) the purchasing department determines film specifica-

In 16% of the companies, the purchasing department does the



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☆ Extra copies of this 8th Annual Production Review Issue are available at \$2.00 each, postpaid if check accompanies order, while the limited supply lasts. Included at no extra cost with annual subscription \$3.00 a year; \$5.00 for two years.

SIGHT & SOUND

Industry Film Producers Cite First Film Awards

☆ The Industrial Film Producers Association, a recently organized group of professionals in the motion picture production field employed within various industries in Southern California, have announced the winners of their first award program.

Winning films represented the best entry for each of five categories; public relations, training, sales promotion, indoctrination, and technical reporting. Representatives of the sponsoring companies were presented with the IFPA award plaques in a program given February 6th at the Institute of Aeronautical Sciences in Los Angeles.

The best Indoctrination film was Ramo-Wooldridge Corporation's Security Is Your Responsibility; Atomic International's Sodium Reactor Experiment Fabrication was the best in Technical Reporting; Autonetics received the Sales Promotion award for their Brains—Who Needs Them With Recomp?; the Training award went to North American Aviation for F-100 Spin Indoctrination; and

Rocketdyne got the Public Relations award for Road to the Stars.

Warner Bros. Studios' starlet, Joanna Barnes, presented the plaques. The key speaker was Virgil Pinkley, news analyst, who stressed the importance of visual and graphic materials as the bridge to any communications barrier, anywhere in the world. Emcee for the evening was Art Balinger, radio and television announcer-narrator.

1958 Tele-Sell Presented to Audiences in 62 Cities

☆ Twice as big as its 1957 forerunner, the 1958 Tele-Sell, live sales training telecast, was presented in 62 cities in the United States and Canada on the evenings of March 4, 5 and 6.

With the script by Richard C. Borden, nationally known salestrainer, this year's show included a novel form of audience participation in the actual telecast.

First night covered new techniques and ideas in general and wholesale selling; the second night was devoted to retail over-the-counter selling. The third night, an innovation in the Tele-Sell method, dramatized new developments in management training.

Technical equipment and facil-

ities in the 62 participating cities again was provided by Teleprompter, Inc., under the supervision of its president, Irving Kahn. Organizations such as the Sales Executives Club or the Jaycees sponsored the event in the various cities in the closed-circuit network.

The program emanated from New York City; and the Visuals Division, Communications Institute of America, produced the show. Founders of Tele-Sell are Arthur H. Motley, president of Parade Publications, Inc., and Morris I. Pickus, founder of Personnel Institute.

If You're Looking for a Chicago Screening Site . . .

☆ Looking for a location for your Chicago film premiere? The 8th Street Theatre announces that it is currently available for day or evening use on Sundays and weekdays, with some Saturdays also open.

Directly back of the Conrad Hilton Hotel, the theatre seats 1255 people, is air conditioned, and has 16mm and 35mm projection equipment. It is probably best known as the home (since 1932) of the WLS National Barn Dance broadcasts.



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The World Highways Expedition, organized for the Ford Motor Company and

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The PICTURES of the YEAR

Science, Safety and Salesmanship Were Vital Concerns in 1957

THE YEAR OF SPUTNIK and of Jupiter brought science re-appraisal into worldwide focus. 1957 brought notable films to help instruct and motivate for science; it was also a time of urgent need for better selling and inspired salesmen.

Human relations and safety education were other dominant film themes. The U.S. Steel program Knowing's Not Enough set an example of integrated media; Republic Steel registered important sales results with its broad-scale Order Makers' Institute programs.

Film audiences continued to make sharp gains as both 16mm group showings and public-service release via television brought gratifying large viewing totals to spon-

An outstanding film of 1957, presenting a panorama of modern achievement, is *American Engineer*, the Jam Handy Organization production for the Chevrolet Division of General Motors Corporation.

First released in Super Scope (wide-screen) Technicolor, it was shown as a short subject (29 minutes) in 5,000 theatres throughout the country. Then it was released in 16mm for general use.

The documentation of the farflung work of engineers was so well thought of by professional engineers that, during National Engineers' Week last year, some 300 prints were reserved by the National Society of Professional Engineers for showings by their local chapters.

Theme of American Engineer is a factual report on the dramatic miracles of our time made possible by the skill of the engineer in all of the various fields of that work, often combined with scientific research and development. Aerial and surface views of the world's first atomic submarine, the floating oil platforms in the Gulf of Mexico, and other seemingly impossible structures and machines are seen. The Betatron smashing atoms, the radio telescopes transmitting sound from sun and stars, the electron microscope magnifying a molecule 100,-000 times; these are all part of the dramatic story of what has been done by the engineer in the United States. A quick look at things to come is given the viewer before the film ends.

As an inspiration to young people to give serious thought to engineering as a career, and as an awakening to millions of Americans to the challenges met and those which will be met by the engineer, the film has and will con-

(CONTINUED ON PAGE 78)

Responsibility and the Client

by Walter Colmes

THERE HAS BEEN a great deal said and written about the producer's responsibility to his client and we know that above all, this responsibility means that the producers must deliver a film that does its job. But what about the client's responsibility to the producer?

Making a motion picture, like painting a portrait or writing a novel, is unfortunately not basically a "Democratic Process." The creation of a motion picture should be done by "committee action."

From the producer's standpoint, it is the client's responsibility to select a producer whose taste and creative abilities he respects, then to arm the producer with the facts and concepts which he wants communicated. His further responsibility is to then let the producer

carry on this task in the so-called "undemocratic manner" which the job calls for.

Although an industrial motion picture differs completely from a Hollywood entertainment film (especially when it comes to matters of accuracy and integrity) it still is a basically creative job and must have all the elements of drama and interest whether the hero is a man riding a horse or operating a diesel engine.

The combination of a responsible film producer plus a client who meets his responsibilities, can go a long way toward the ultimate goal of reaching the full potential of a motion picture in any given situation.

*Mr. Colmes is well known in educational, business and television films. His Chicago company, Colmes Werrenrath Productions, Inc., is active in all three fields.

Story and Screenplay

by

Bruce Henry

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OFFICE: Columbus Public Library, 96 South Grant Avenue, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), president; D. D. Fulmer (President, Columbus Movie Makers), vice-president; Mary A. Rupe, secretary-treasurer.

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visual, Ohio State University); Clyde Miller (Director of Audio-Visual, State Department of Education).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use by these organizations of film producers in the Columbus area and the State of Ohio is also stressed.

1958 ACTIVITIES: The Sixth Annual Columbus Film Festival, an award program featuring the "Chris" Award, from April 17 to 18. A season of Film Classics for adults and children -10 outstanding motion pictures shown on various evenings starting September 25 and continuing through April 24, 1959.

SEATTLE FILM ASSOCIATES

Office (of the Secretary): 5514 University Way, Seattle 5, Washington,

Officers: George Shields (Pacific Telephone & Telegraph Company), chairman; Carolyn Sullivan (National Dairy Council), treasurer; Edith Rarig (Rarig Motion Picture Company), secretary.

BOARD: Fred Cochran (Audio-Visual Center, Seattle Public Schools), Dave Cecarrelli (General Electric Company).

PURPOSE: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries-to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1958 ACTIVITIES: The Third Film Festival of the Seattle Film Associates, April 18, 1958.

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nicians sociation this trane

Carbon tet poisoning has been listed as a contributory factor in the recent death of a film editor. Following this tragedy, the National Association of Broadcast Employees and Technicians has launched a determined drive to ban the use of carbon tet as a film cleaner.

"Carbon tet can poison," the association warns. "If you're using it, better switch to another product!".

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(CONTINUED FROM PAGE 74)

tinue to prove its worth as a public service offering by the sponsor.

That Useful Bell Series . . .

The Bell Telephone System's series of scientific films for television (and later released for general distribution) is another example of a sponsor contributing to the general knowledge of the public for the benefit of the country's future. The two 1957 releases. Hemo the Magnificent and The Strange Case of the Cosmic Rays, produced by Frank Capra (famed for his World War II motivational films) have been seen by an estimated 71/2 million people (other than tv viewers) of which more than 6 million were students in grade schools through college. The tv reception was, statistically speaking, extremely good, with Trendex ratings on both films higher than those of opposing shows of national renown.

The purpose of the films is to inspire young people and adults to enter scientific careers, as well as raise young minds to a surface acquaintance (and subsequent ensuing interest) in science. The artful combination of fine animation with live action (and professional acting) makes the presentation of the subject matter of these hour-long, color films both entertaining as well as instructional.

Of Blood and Cosmic Rays

In Hemo the Magnificent the circulatory system and the blood of man is explored. What man has learned, and what he still has to learn, about life's fluid is illustrated. The Strange Case of the Cosmic Rays delves into our search for the origins of cosmic rays and the effects of these on man.

Aside from the artistic quality of the productions, the extensive use of animation as a means to explain complicated and mysterious natural processes in a simple, understandable manner points out a trend toward the use of this technique by many industrial and business sponsors. Such nonsponsored productions, as Walt Disney's Man in Space and Our Friend the Atom, and Encyclopaedia Britannica's A Trip to the Moon, all 1957 releases, use similar combinations of live action and full or semi animation for such subject matter.

Another sponsored film, A Moon is Born, produced by Transfilm, Inc., for International Business Machines Corporation, used



The Pictures of the Year...

animation entirely to portray the eventual launching of an earth satellite. The film was distributed to 225 television stations in 12 countries last year, with a specially edited version for tv newsreels distributed by United Press TV, and also used by Movietone News and Universal-International Newsreel. The complete version, in color and running 4 minutes, was requested by many theatres.

The film depicts the launching, orbiting, and travel of the earth

satellite with mention of the electronic computers and other equipment IBM is making for the project.

Sponsors also found films useful last year for recruiting purposes. Reaction Motors, Inc., organized in 1941 and concentrating on research until recently, last year started gearing for full-scale rocket production. Their need for engineers to fulfill their commitments as suppliers of rocket engines and allied devices became acute. The

film, *This is RMI*, has been assisting them in filling the need.

Produced by Audio Productions,

Produced by Audio Productions, the 16mm color film brings engineers inside its doors to see the opportunities available to them in the company. Much attention is devoted to the ideal location of its plant in the rural section of New Jersey, near enough to New York City for the engineers to enjoy many of the advantages of that city's life and activities. The film was and is being shown to engineering groups, and to men in engineering schools throughout the country.

The Navy Recruits Doctors

The Navy's Bureau of Medicine and Surgery also used the motion picture as a tool for recruiting qualified young doctors into that service, and also to keep them there. MD-USN, produced by Dynamic Films, Inc., used a documentary, theatrical technique to portray the role of the Naval doctor in his many activities. Camera crews were sent to foreign ports to get footage required to show the doctor's career overseas.

The success of the 42-minute, black & white film is in the followup showings, particularly to groups of doctors taking their degrees under Navy supervision. Showings in medical schools and colleges have also been scheduled and made. Possibilities of having the film shown to junior college and senior high school students, where the decision for a career is often made, is being considered. The Navy hopes the film will stimulate the further development of motion pictures as motivational tools in the armed services.

Careers in Agriculture . . .

Another well-known sponsor of motion pictures, The American Petroleum Institute, used the motion picture to stimulate young people to enter careers in the field of agricultural service. With some 15,000 technical jobs in agriculture going unfilled each year because of a lack of Agriculture college graduates, A New Word for Farming has a big recruiting chore ahead of it. Colburn Film Services, Inc., produced the 25 minute, color production for API, which distributes it through their regional offices. The story is directed to the high school student, both boy and girl, and presents a convincing picture of the prospects of such careers.

Much was done last year to (CONTINUED ON PAGE 80)





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to the ends we'll go to get the big picture clearest



Probably that's why the State

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committee selected our "PABST

SALES CALL" as the outstanding film
program to represent America in
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The Pictures of the Year...

(CONTINUED FROM PAGE 78)

assist doctors in their work through the motion picture. A very important contribution was made by the Wm. S. Merrell Company, one of the leading pharmaceutical manufacturers in the country. With the cooperation of the American Medical Association and the American Bar Association, the sponsor had Dynamic Films, Inc. produce the first in a series of six films on the subject of Medicine and the Law.

Since medical testimony is required in from sixty to eighty percent of all cases litigated in American courts, in this case the producer recognized the need for some tool to help doctors know their responsibilities, legal obligations and how to prepare and present testimony most effectively. The producer found support for the project from a regular client, the Wm. S. Merrell Company, which obtained the endorsement and cooperation of both AMA and ABA.

The first film deals with presentation of medical testimony in court. Entitled *The Medical Witness*, it discusses preparation of testimony and its presentation in court. The right and wrong way to offer such testimony is pictured by showing two physicians giving it in a suit by a railroad worker against his company for injuries sustained on the job.

Legal Aid to the Doctor

Distribution of this film was backed by the AMA and ABA, both recognizing the tremendous value of this and the productions to come as teaching tools in areas of tremendous importance to both lawyers and physicians. The Merrell Company was particularly careful to avoid any implication of advertising in the film. They presented it as complete public service to the two cooperating organizations and the intended audience.

When the series is completed, it will be an audio-visual package of tremendous value to the AMA and ABA and should do much to insure a positive public relations attitude toward the sponsor.

The AMA also sponsored two productions last year, one directed to the doctor and one to the community of which the doctor is a major part.

The Case of the Doubting Doc-

tor, produced by the Centron Corp., explains the AMA to the doctor and dispels certain fallacies often believed about the organization by doctors who either don't know or resist knowing how the organization works for them. The other film, Even For One, was produced by Dynamic Films, Inc. and tells the community about the vital role the doctor plays in it, not only as a physician, but an active, interested member of it as well. The AMA distributes the first subject, but had Sterling Movies, U.S.A. distribute the second and has secured TV showings throughout the country.

Film Notes an Anniversary

☆ Many companies made films as part of anniversary programs last year. Two prime examples are The Borden Company's Hail the Hearty, a public service production, and Kaiser Aluminum and Chemical Corporation's The Next Ten, the story of their development and future.

Borden's Hail the Hearty traces the significant progress made by our country in solving the problems of nutrition. Use of film graphics to portray life in America a hundred years ago makes the film interesting and entertaining. Authenticity was achieved by basing material on authentic documents and objects of the times from libraries, museums and private collections.

The historical development of nutrition and mass availability of foods made the film an important (CONTINUED ON PAGE 82)

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You save money because films cannot come out of cans in transit and be damaged.

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You save money because you do not have to pay damages caused by side latches scraping furniture and door frames. The Picturephone has no side latches.

You save money because you don't lose business while waiting for delayed deliveries.

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The Pictures of the Year...

(CONTINUED FROM PAGE 80) contribution to public knowledge of nutrition and its progress.

Borden premiered the film at its 100th birthday anniversary celebration, then turned distribution over to Sterling-Movies, U.S.A. The 28-minute, color film was produced by Charles Palmer and Parthenon Pictures.

The Next Ten started out as a dual-purpose film, for in-plant and general public showings for Kaiser Aluminum. Aware that such films can be deadly because of the totally different audiences. Kaiser decided to avoid at all costs filmed speeches by company executives.

Together with Parthenon and Charles Palmer, supervising consultant Jack Hennessey came up with a production which presented the growth and development of the company, its key personnel, and its future, without being trite or dull. The final, 52-minute version was shown to all plant personnel and their families as often as possible. The film was then shortened to a more suitable version for public showings and assigned to Modern Talking Picture Service Inc., for distribution. The

film has met with enthusiasm from all types of audiences, can be cited as an example of a dual-purpose film filling both purposes well.

A Prize Safety Package

visual safety campaign was built around the motion picture *Knowing's Not Enough*, U. S. Steel's film on the proper attitude toward safety, produced by Wilding Picture Productions, Inc.,

When first released, U. S. Steel showed the film in all of their plants, presenting it as part of a complete program which included posters, leaflets, pamphlets, banners, and other reminders, all of which were designed from particulars from the film.

Since the film was planned for community as well as industrial use, it was necessary to make the theme motivational rather than instructional. Three "retention and recall" devices were therefore built into the film to act as reminders for the audience. One was a five-note musical theme, repeated over and over when the track announcer (some of the beginning action takes place during a sport's car race) bumps his rec-



ord player when he becomes excited over the crash. The second device, most easily adapted to a wide variety of uses, was the yellow flag used by track officials to signal "Emergency — Hold your places—reduce speed—no passing —exercise Caution!" The third device was the creation of four IMPS signifying four main reasons why safety rules, although known, are often ignored in potentially dangerous situations—IM-Provising, IMPatience, IMPulsiveness, and IMPunity.

Use of Integrated Media

In the action of the 28-minute, color film, each time one of the main characters is about to take a chance or do a job un-safely, he hears the five-note musical theme, sees both an IMP urging him on and a yellow flag warning him of the danger.

The yellow flag and the IMPS were the two devices most used in the material designed to be used with the film. Flags, posters, Scotchlite for automobile bumpers, all used either the IMPS or the yellow flag as their symbols. A record was made of the musical theme for loudspeaker use near plant gates and other heavy traffic areas.

By the middle of 1957, coverage with the sponsor's plants was almost 100%. By that time, too, outside industries began discovering the usefulness of the film for their safety programs. U. S. Steel made the other materials available to these industries at nominal cost, so the complete program could be used. As an "across the board" general attitude film, Knowing's Not Enough has been widely accepted by community groups and other non-business organizations.

The sponsor stresses the fact (CONTINUED ON PAGE 84)



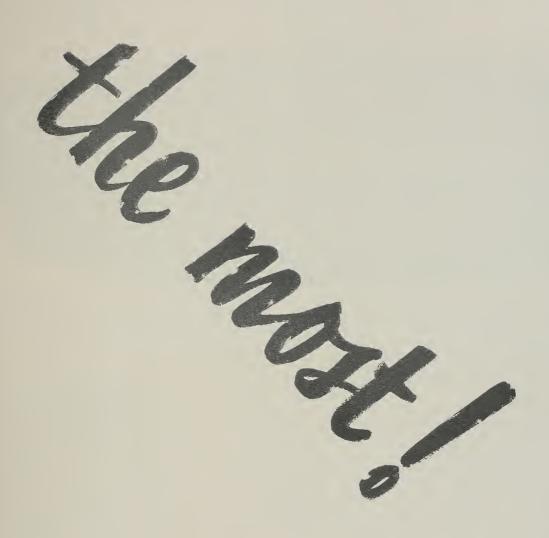
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"A HOTEL IS BORN"—The very human story of a great hotelman. Designed for general distribution, plus special showings to promote convention bookings. Unusually active on free-time TV. Color, 28 minutes, (Sterling-Movies USA).

AND A LETTER FROM

THE HILTON PRESIDENT

Beverly Hills, Dec. 13, 1957

TO: Parthenon Pictures, Hollywood.

Dear Cap:

I thought you'd be interested in a report on "A Hotel Is Born" inasmuch as nearly a year has gone by since we started using it.

The results have been excellent, thanks to the excellent job you did. As you know, this was our first film. When we started it we were amateurs. We still are, for that matter. Without your ingenuity, your perseverance, and your fine experience it is quite possible that we might have come up with an amateur film.

That we did not is indicated in the reports we get from the showings. The audience report cards are unanimously complimentary. People seem to like the "plot," the photography, the color — everything. You were responsible for all of these qualities I am sure.

Almost 100,000 people have seen it in showings to various groups in ten months time. In the seven months the film has been available to television, an estimated audience of almost five million has seen "A Hotel Is Born." I am sure we could not have achieved such results unless we had an excellent production.

Sincerely yours, Conrad N. Hilton President

PARTHENON PICTURES

Cap Palmer Unit
Documentary Films for Business
2625 Temple St. • Hollywood 26

The Pictures of the Year...

(CONTINUED FROM PAGE 82)

that the film itself is not a complete safety program. It must be accompanied by a constant follow-up keeping alive the important points in the minds of the audiences. The continued success of the film is evident in the increasing demand for the film and accompanying materials by more and more business and public groups. It has also stimulated other companies to produce their own safety films to deal with specific problems or as public service presentations.

Competition in U.S. Business

☆ The problem of intense competition as it affects company management was treated in the National Association of Manufacturers' Crises in Lindenville, a dramatic production by Henry Strauss & Company. The story is about a small-town tool factory suddenly faced with several urgent problems all endangering its existence. The president of the factory is faced with a minority stockholder wanting to sell out to a large manufacturing company; aggressive competition from a hardware manufacturer which just entered the tool field threatening his largest account; the need for financing to modernize his plant and retool for a new line. How he solved these problems and how these very problems lead to better products and greater security for his employees makes up the film.

NAM, for 45 years the sponsor of many educational films on industry and business, offers the audience the chance to sit with management as it faces its many problems. The 15 minute, black and white film instructs while it entertains and presents a different viewpoint of industrial management for the audience to consider.

A "Better" Labor Film

Another example of a different viewpoint was found in the production sponsored by the Hotel and Restaurant Employees and Bartenders International Union. Originally intended as a filmed memento of a display of culinary art by the 450 members of the Cooks Local 88 at the Conrad Hilton Hotel in Chicago, *Hail to the Cook* was extended into a public relations film with a three-fold purpose.

First, it was designed to give the public a chance to see the skilled chef at work and the products of his efforts. Second, it was to encourage "dining out" to bolster the businesses its members serve, and third, it was to encourage young men to consider professional cookery as a good career.

Aside from their own use, the Union is urging joint boards and larger locals to purchase prints and arrange public showings. They are also urging its use in high schools and by civic organizations. It is hoped that this effort will attract other Internationals to sponsor films of similar nature as a public service, as well as fulfill the purposes of the film.

The New Farm Markets . . .

An excellent example of a business trend film was Bright Promise of the American Farm Market, offered by Fortune Films and produced by Transfilm, Inc. Using crisp modern color animation, the subject is directed to marketing personnel and industries serving the farm market, plus those that will be.

The film tells the story of the tremendous growth of farm productivity and the increased demand for manufactured goods of both consumer and industrial equipment types. Noting that less than half the nation's farmers account for most of the cash sales and purchases from industry, the film goes on to predict the increase in this trend. The farmers making a going business of agriculture and also producing most of our food at a profit to themselves will be wanting more and more manufactured equipment, more electricity, more advances in agricultural techniques and animal husbandry, and many other factors are shown and discussed which promise a rich harvest for both the farmer and the industries serving him.

PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR KAISER ALUMINUM

"THE NEXT TEN" — featurelength version . . . A Tenth-Anniversary film to help weld the fast-grown employee family into a feeling of oneness. Color, 55 minutes.

"THE NEXT TEN"—short documentary version (Golden Reel '57) . . . for public release, the story of an American business and the five men who built it from zero to greatness in ten exciting years. Color, 32 minutes. (Modern TPS)

In process:

"BASIC REFRACTORIES"

AND A LETTER FROM KAISER ALUMINUM & CHEMICAL

Oakland, May 2, 1957

TO: Parthenon Pictures, Hollywood.

Dear Cap:

For the lack of space at the top, I left out lots of names to whom this letter should be addressed, but I am sure that you will let everyone we worked with on THE NEXT TEN know how tremendously pleased we are with THE NEXT TEN'S winning an industrial "Oscar."

It's nice to get our feet wet this way, but I don't think we would be swimming yet if it hadn't been for the fine group of people who made the picture for us. It's one thing to have a story but a different one to tell it. No one could have told it better than you did.

I think the most pleasing thing to me was the fact that you were the only producer in America to win two awards, and we were mighty lucky to ride with you on this trip.

Our thanks to everyone and best wishes for your continued success and good fortune in the film field.

> Sincerely yours, Kaiser Aluminum & Chemical Corp. Robert E. Rouse Public Relations

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NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

(also see pages 33, 34, 40, 42 and 88)

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: Fairfax, Virginia.

CONTACT: Don White, executive vice-president; Henry C. Ruark, Jr., director of information,

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MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers. The Association holds an annual Audio-Visual Selling Institute in association with Indiana University, in Bloomington, the week before the Association Convention.

NATIONAL CONVENTION AND TRADE SHOW: July 26-29, 1958, at the Morrison Hotel, Chicago. Guests admitted by registration fee. PUBLICATIONS: A Membership Directory list-

(CONTINUED ON PAGE EIGHTY-EIGHT)











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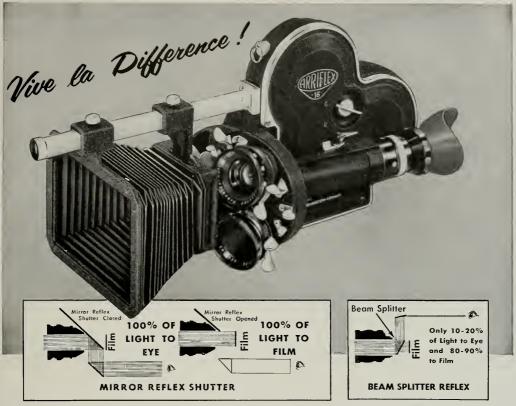
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By means of a beam splitting mirror or prism which is mounted between lens and film. This reflects some of the light (abaut 20%) to the eye and transmits the balance to the film.

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The light reflected to the eye is so weak that it is difficult to focus or even sight, unless the lens is wide open and the scene brightly illuminated. In dim light, or if the lens is stopped down, the finder image is so weak it is practically useless. But the light going to the finder is taken away from the film, requiring the f stops of the taking lens to be specially adjusted. The beam splitter permenently in the light path, and close to the film plane, frequently accumulates dust and other foreign matter which may ruin the picture.

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(CONTINUED FROM PAGE EIGHTY-SIX)

ing audio-visual dealers across the country is available upon request. The Association publishes the authoritative guide for equipment purchasers, The Audio-Visual Equipment Directory, presently in its fourth edition; available from the Association, Fairfax, Virginia.

NATIONAL COMMITTEE ON FILMS FOR SAFETY

Founded, 1937

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: John B. McCullough (Motion Picture Association of America), chairman; William Englander (National Safety Council), secretary.

MEMBER ORGANIZATIONS: Motion Picture Association of America, National Safety Council, American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Industrial Health of the American Medical Association, Inter-Industry Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, National Retail Farm Equipment

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

(also see pages 33, 34, 40, 42 and 90)

Association, U.S. Junior Chamber of Commerce, U.S. Air Force, U.S. Army, U.S. Navy, U.S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in an awards program.

1958 ACTIVITIES: March meeting of the Committee as a Board of Judges to screen and finally judge entries in their 15th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P. O., New York 8, N.Y.

Offices: Very Rev. Monsignor Leo McCormick, Ph.D., president; Reverend Michael Mullen, C.M., vice-president; Reverend Sister

Ignatia, C.S.J., secretary; Reverend Brother Raymond Glemet, S.M., treasurer.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its seventh Annual Convention with the National Catholic Educational Association national convention April 8-11, 1958 in Philadelphia, Pa. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street, N.W., Washington 6, D.C.

CONTACT: Anna L. Hyer, Executive Secretary Officers: Dr. Charles Schuller (Director, Audio-Visual Center, Michigan State University), President; Charles F. Schuller (Director, Audio-Visual Center, Michigan State University), Vice-President: The Executive Committee: Walter Bell (Director, Audio-Visual Education, Atlanta Public Schools); Margaret W. Divizia (Supervisor, Audio-Visual Aids Section, Los Angeles City Board of Education), Elizabeth Golterman (Director, Division of Audio-Visual Education, St. Louis

(CONTINUED ON PAGE NINETY)



to tell the dramatic story of this new product **DU PONT** selected...

Raeger
FILM PRODUCTIONS, INC.

Television and Industrial Films

1600 Broadway, New York 19, N. Y. JUdson 2-5730

"Oh! Them Golden Touches-

Many companies look with envy at super film productions sponsored by large organizations with what seem to be limitless budgets—and wish they could do the same.

Haig and Patterson, Inc. lists as clients some of the most widely known names in business and industry and takes pride in their continuing patronage. But with equal pride, it lists numerous smaller companies whose film investments must show immediate dollars-and-cents return in the form of increased sales or reduced management and sales costs.

Regardless of the size of the company, Haig and Patterson, Inc. holds firmly to the principle that a sound slidefilm or motion picture need cost no more than the worth of the job to be done, and has held its clients year after year through proven results.

Films do many jobs that can be done in no other way—or at a lower cost than by any other means. We invite your inquiry on what films can do for you. No obligation, of course.



Haig and Patterson, Inc. Sound Business Films

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131 NORTH LUDLOW ST. DAYTON 2, OHIO PHONE: BAIdwin 3-9321

FREE

Write for our booklet, "How Much Should A Film Cost?" You may find it will help you to make profitable use of films. (CONTINUED FROM PAGE EIGHTY-EIGHT)

Public Schools); L. C. Larson (Director, Audio-Visual Center, Indiana University); J. J. McPherson (Director, Audio-Visual Materials Consultation Bureau, Wayne State University).

PRINCIPAL COMMITTEES: The program of DAVI is carried out primarily through standing committees, such as: Evaluation of Secondary School AV Programs, F. Edgar Lane, chairman; Adult Education, Kenneth McIntyre, chairman; Archives, Abraham Krasker, chairman; Buildings and Equipment, A. J. Foy Gross, chairman; College and University Programs, Ernest Tieman, chairman; County and Cooperative Programs, Lee Champion, chairman; AV Instructional Materials, T. W. Roberts, chairman; Legislative, Irving Boerlin, chairman; Professional Education, L. C. Larson, chairman; Radio and Recordings, Ralph Hall, chairman; Research, W. C. Meierhenry, chairman; School Service Corps., Fred Winston, chairman; Teacher Education, William Fulton, chairman; Television, Emma Fantone, chairman; Armed Forces Section, Lawrence Braaten, chairman.

PURPOSE: The improvement of instruction through the better and wider use of audiovisual equipment, materials and techniques. The membership consists primarily of directors and specialists in audio-visual in colleges and universities, state departments of education, and county and city school systems. School supervisors, classroom teachers and audio-visual specialists in the armed forces, in industry, and among religious groups are included in the membership.

NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

(also see pages 33, 34, 40, 42 and 88)

ACTIVITIES IN 1958: National Convention with exhibits, April 21-25, Leamington Hotel, Minneapolis, Minnesota. Series of leadership conferences and workshops on educational television; a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. Continuing series of publications in the area of administration of audio-visual programs, school buildings, television and research.

PUBLICATIONS: The Department issues two regular publications. Audio-Visual Instruction, 9 issues, September to May inclusive-a magazine intended to help the audio-visual specialist and the classroom teacher. Audio-Visual Communication Review, a scholarly quarterly reporting the latest trends, research needs, developments, and research projects in the field of audio-visual communications. "Graphic Communication and the Crisis in Education," a special issue of Audio-Visual Communication Review, analyzes barriers to effective use of audio-visual methods and materials and integrates the findings from A-V communication research into the organization of a theory learning. Other important publications of the Department are the series Planning Schools for Use of Audio-Visual Materials; National Tape Recording Catalog, Second Edition; Evaluative Criteria for Audio-Visual Instruction Materials Services; The School Administrator and His Audio-Visual Program, 1954 Yearbook; and A Directory of Graduate AV Programs for the Professional Education of Audio-Visual Supervisors, Directors and Building Coordinators.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

OFFICE: 250 West 57th Street, New York 19. N.Y.

OFFICERS: Erwin C. Welke, president; Elliot Kone, vice-president; Mrs. Carol Hale, secretary; Emily S. Jones, executive secretary.

COMMITTEES: Evaluations — Lynn Weiss; Nominations—Mrs. Carol Hale; Membership —Elliot Kone.

MEMBERSHIP: (Constituent)—438 nonprofit educational institutions; (Service)—45 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 31 submemberships; 79 personal memberships.

Purpose: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1958 MEETING DATES: July 25-27, Chicago.

PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

MOBILUX

"The only, really new motion picture art-form in 25 years."

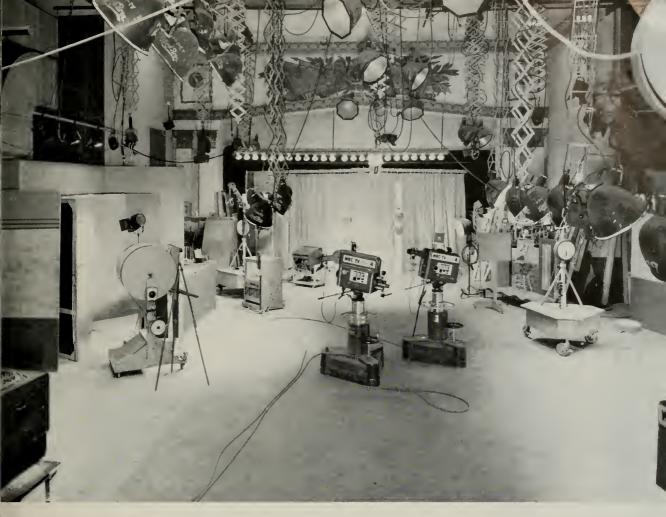
"For the first time, animated picture and sound are blended into a single, compelling, aesthetic force."

With the final granting of U.S. Potent No. 2,821,393 to John Hoppe on January 31, 1958, covering basic methods and techniques, MOBILUX is now available to sponsors of commercial, industrial, and training films exclusively through:

ROBERT DAVIS PRODUCTIONS, INC.

21 EAST 63 STREET

NEW YORK 21, NEW YORK



The Finest Sound Stage in the Washington, D. C., Area

Allied Motion Picture Center, Inc. has leased the sound stage of the Sheraton-Park Hotel, Washington, D. C., formerly occupied by NBC-TV.

Allied Motion Picture Center, Inc. also has a complete line of professional motion picture cameras — 35mm and 16mm — electrical and grip equipment. After April 15, 1958 the stage and facilities are available for rent to producers

ALLIED MOTION PICTURE CENTER, INC.

AFTER April 15, 1958: Sheraton-Park Hotel, Washington 8, D. C.

HUdson 3-3715





Art technique (by Visualscope) captures oil dealer's varying moods .

Wide-Screen Look at Dealer Attitudes

Dow Visualizes a Motivation Study of Service Station Dealers

☆ The attitudes of the service station dealer toward himself, his company and his customers is the subject of a new wide-screen sound slidefilm presentation sponsored by the Dow Chemical Company as a marketing service to its oil company customers.

Titled A Bill of Particulars, the film was produced by Visualscope, Inc., from a motivation study of service station dealers recently completed for Dow.

The study, The Service Station Dealer, A Motivation Study of Dealer Attitudes, provides an unusual insight into the hopes, aspirations, stresses and frustrations of the man who runs the corner service station.

Through Art Director Manny Rey's interesting, Picasso-like technique in the use of unusual colors, forms and lines, the film captures the inner and outer mood of the dealer under varying situations which arise during his daily activities.

The wide-screen slidefilm version will be available for viewing by petroleum marketing management. These screenings are presented by Dow sales people with special anamorphic projection equipment.

A 16mm filmograph version has been prepared for inclusion in petroleum marketers' training programs.

Arrangements for showings of A Bill of Particulars may be made by companies concerned with petroleum marketing through Anti-freeze Sales. The Dox Chemical Company, Midland, Michigan.

Churches to Spend a Million

☆ A million-dollar budget has been voted by the board of managers of the Broadcasting and Film Commission of the National Council of Churches to finance mass communications operations. including films and tv, during 1958.

NYU Workshop Hears Wade

Roger Wade, president of Roger Wade Productions Inc., was a speaker at a recent New York University publicity workshop. He discussed the steps necessary to produce a successful motion picture, and screened two films demonstrating two main objectives in industrial film-making: direct sales and public relations.

Below: at Dow preview (see above) are (1 to r) John R. Rose, Jr., president, Visualscope, Inc.; Dr. Percy Black, pres. Social Attitude Survey; Garland Fitts, Ted Caldwell, Dow Antifreeze Sales executives.



PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR INTERNATIONAL HARVESTER

"MAN WITH A THOUSAND HANDS"—multiple award winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use. Color, 55 minutes and 35 min. Told by Raymond Massey. (Modern TPS)

IH FILMS IN PROCESS:

"COLLECTORS' ITEM"
"KITIMAT TODAY"
"THE DEDICATED MEN"
"WATER FOR ARID LANDS"
(Upper Colorado Project)

* * *

AND A LETTER FROM INTERNATIONAL HARVESTER

Chicago, Nov. 21, 1957

TO: Parthenon Pictures, Hollywood.

Dear Cap:

With the prospect of two more Parthenon-Harvester pictures in the immediate future, it occurs to us that your records should have the following information on two pictures now circulating,

"Day in Court" continues its phenomenal widespread acceptance The latest distribution report shows an aggregate audience of 5,133,519 We are seriously considering the television adaptation, and that will be on our agenda to discuss with you next month.

"Day" still stands as the all-time popularity winner in the Company's 40 years of picture making, and it continues to help sell trucks.

Both versions of "Man With a Thousand Hands" are also circulating at capacity in the United States and, as you know, this picture has gone abroad through Harvester's foreign operations and the Aluminum Company of Canada. The United Nations is developing a version of it for further world distribution.

With every showing, its reputation continues to grow as one of the great industrial documentaries in our experience.

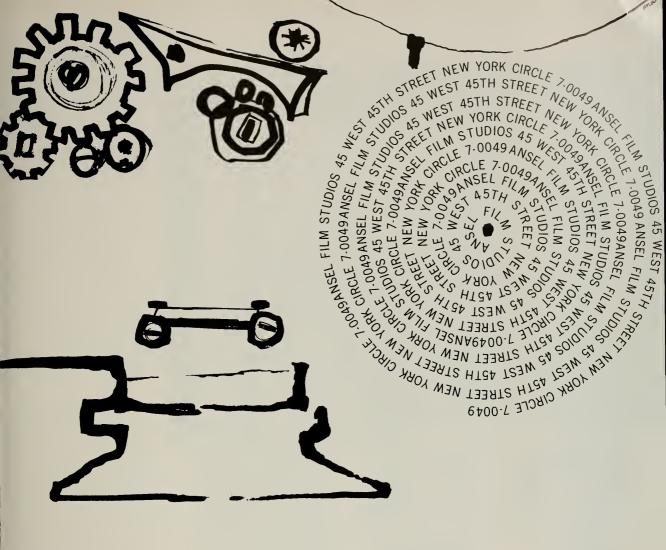
The way you made those pictures for us is legendary now in the Company, and we're looking forward with keen anticipation to making the legend grow.

Sincerely.

W. O. Maxwell Manager, Consumer Relations Dept.

PARTHENON PICTURES

Cap Palmer Unit
Documentary Films for Business
2625 Temple St. • Hollywood 26



ANSEL FILM STUDIOS 45 WEST 45TH STREET NEW YORK CIRCLE 7-0049



film tank trio

...one, three compartment water tank and two 3½ gallon insert tanks fitted with floating covers. All self welded (no foreign metal to corrode) of heavy 18 gauge "316" type stainless steel.

color process kit

... demands 6 insert tanks in a fitted water jacket, temperature controlled and one washer. Note all insert tanks are extended 1 inch at the top for use with light tight covers. Will process 6 to 24 films in standard hangers.

- A. 1C-2 Refrigerator Unit
- B. Print Developing Tray
- C. Stainless Steel Sink
- D. IT Series Cut Film Tank
- E. Temperature Control Unit
- F. Silver Recovery Unit
- G. Micro Filter
- H. Chemical Tank
- I. Table Top Film Dryer

The Oscar Fisher Co. offers a custom service for special processing requirements. This quality lab equipment is designed and constructed to fit your specific needs call in a Fisher photo technician, discuss your processing problem with a recognized expert.

turbu-jet film wash

Water action from 4 jet inlets at bottom of tank and 2 siphon overflow drains provide a steady, thorough wash with a minimum of water. Takes standard 8 x 10 or 5 x 7 film racks and hangers.



P.O. BOX 426 NEWBURGH, NEW YORK

Film on Heart Care High On TV Popularity List

A Some months ago, Association Films compiled its "Golden Circle" of most-televised industrial films, Second on the list, with 1,110 telecasts was a quarter-hour film on the fight against heart disease, A Matter of Time, produced by Unifilms, Inc.

In easily-understood layman's language it tells of the amazing discoveries and progress in medicine's search for the causes and the cures for the four major types of heart disease. The film offers some suggestions on extending the life span by working and relaxing moderately and sensibly.

Each year the film is given special attention during February, national heart month. It is offered to stations on a free-loan basis for use on public service programs. Presented in the public interest by the Institute of Life Insurance, A Matter of Time has been scheduled by a number of stations for special showings this month. Prints are available from all Association Films' tele-exchanges.

Two Eastman Film Divisions Now Part of Sales Service

☆ The non-theatrical films division and the informational films division of Eastman Kodak Company now are part of the company's sales service division, managed by Glenn W. Mentch. Announcement of this reorganization was made by James E. McGhee, Kodak's vice-president in charge of U. S. sales and advertising.

The non-theatrical films division disseminates information on the application of Kodak products in the production of motion pictures by industry, the government, churches and other organizations.

Kodak's informational films division produces motion pictures used in the company's informational and training program.

Fred Riebel Dies; Long Active in I.A.V.A. Affairs

☆ Fred Riebel, of the Motion Picture Bureau, Aetna Life Affiliated Companies, Hartford, Connecticut, died suddenly on November 19. He was for many years active in the affairs of the Industrial Audio-Visual Association. He was scheduled to retire on January 1 of this year.

He is survived by his widow, Mrs. Helen Riebel, of 12 Brookfield Road, Hartford, Connect-

Standards Bureau Film Tells Measurement's Science Rale

☆ Scientific achievement results from the discovery and utilization of measurements. To interest young people in science, the National Bureau of Standards, the government's measuring house, has sponsored a motion picture dramatizing the measuring processes involved in man's efforts to harness the sources of energy.

The new film, Understanding the Physical World Through Measurement, is a 33-minute color version of a lecture-demonstration witnessed by some 6,000 high schools science and mathematics students who attended the Bureau's Guest Week Program last May.

Understanding the Physical World... traces the development of means for utilizing energy sources—from the muscles of prechistoric man to the steam engines and to contemporary uraninum fission and free radicals. The necessity of physical measurement in this advance is illustrated by experiments which duplicate the important scientific discoveries that reveal new energy sources.

Shows Energy in Action

The film depicts the transformation of several kinds of energy—mechanical, chemical, thermal, electrical and nuclear—from one form into another. In one example the Bureau's radiation balance is used to measure the heat energy generated by radium in its disintegration.

The energy released by fission of uranium-235 atoms under neutron bombardment is shown on an oscilloscope screen, where it can be compared with the lesser energy released by the radioactive disintegration of the more common uranium-238 atoms.

Storage of chemical energy is illustrated by the green glow of highly reactive molecular fragments, known as free radicals, captured and kept at -450 degrees, a temperature near absolute zero. This spectacular experiment shows one of the most concentrated forms of chemical energy yet discovered by science.

Understanding the Physical World Through Measurement is available from the Office of Technical Information, National Bureau of Standards, Washington 25, D. C., or from the Bureau's Boulder Laboratories, Boulder, Colorado. The film has been distributed among selected educational audiovisual centers serving school systems throughout the United States.

It takes "care-how" to ride a good idea home

Ever feel like saluting a good idea?

We have, because we know how hard they are to come by.

Having good ideas that will go to work for you and produce, is our business. But handling a good idea with technical competence—"know-how"—isn't enough to guarantee that your product story, sales promotion campaign or training film will do the job you want it to. It takes "care-how", too.

In our book, "care-how" is the counterpart of "know-how." It's your assurance that you can ride your good idea all the way home.

Should you use film? A live show? Printed material? We can send you booklets that may help you find some of the answers. No obligation. Write Regan Film Productions, 19730 Ralston, Detroit 3, Michigan.



Detroit



UNLESS they have a real purpose

there is a problem to be solved there is an idea to communicate

if you want FILMS THAT DO THE JOB* and you are not self-conscious about getting away from the high cost of "formula" films, then you should contact . . .



colmes-werrenrath productions, inc.

offices at 540 north lake shore drive • chicago 11, illinois



studios at 1037 woodland drive glenview, illinois ask some of our clients:

SEARS ROEBUCK WHIRLPOOL ADMIRAL HARNISCHFEGER

Freedoms Awards to Business Pictures

Distinguished Jury Presents George Washington Honor Medal to "American Engineer" as "Timely and Farsighted Contribution to the Advancement of the Nation's Defense"

A GREAT ENGINEER and a great and timely film about engineers were among the top award winners of 1957 Freedoms Foundation Awards, announced February 22 in ceremonies at the Foundation's headquarters in Valley Forge, Pa.

Former President Herbert Hoover, a professional engineer, received the Foundation's highest award, the George Washington Award, as an "elder and exemplar of free men;" and American Engineer, the film tribute to engineers produced for the Chevrolet Division of General Motors by the Jam Handy Organization, won the encased George Washington Honor Medal, highest award among 16mm motion pictures.

TCU President is Chairman

Presentation of the award to American Engineer was made by Dr. M. E. Sadler, chairman of Freedoms Foundation and president of Texas Christian University.

The award was accepted by K. E. Staley, executive assistant general sales manager of Chevrolet and Jamison Handy, president of the Jam Handy Organization.

Dr. Kenneth D. Wells, president of Freedoms Foundation, termed the film "a timely and farsighted contribution to the advancement of American defense."

In the Foundation's official awards report booklet, American Engineer was described as "a presentation of the vast, unlimited field offered Americans to engineer the freedoms of America's future

Below: radio telescopes broadcast the sound of sun and the stars in the film "American Engineer."





Pictured at award ceremony for "American Engineer" are (left to right) Dr. Kenneth D. Wells, Freedoms Foundation; K. E. Staley of Chevrolet, who accepted encased medal; Jamison Handy, head of the Organization which produced prize film; and Dr. M. E. Sadler, president, Texas Christian University, chairman of the Freedoms Foundation.

and the advancement of the nation through engineering, by those who have, and will—conceive, design and help develop our American Way of Life."

American Engineer, presented in Superscope Technicolor for "a better appreciation of American engineering," has been seen by more than 11 million persons in theatres since its introduction. It is now being distributed to schools and other interested groups through JHO facilities.

Medal to U. S. Steel Film

Another film with engineers as its principal characters, *Jonah and the Highway*, produced for United States Steel Corp. by John Sutherland Productions. Inc., was one of eight other films, and a film series, honored with George Washington Honor Medal awards.

Jonah and the Highway, the Sutherland production, dramatizes the construction of our great national highway systems, and the importance of the engineers responsible for their completion.

Other award winners in the 16mm motion picture division were: San Francisco, sponsored by the

San Francisco, sponsored by the Atchison, Topeka and Sante Fe Railway and produced by Ernest

Kleinburg. This film tells the story of San Francisco as seen through the eyes of a tugboat captain.

For God and My Country, sponsored by the Pure-Pak Division of Ex-Cell-O Corp. and produced by Robert Enders; a documentary of the 1957 International Boy Scout Jamboree at Valley Forge.

Broken Mask, sponsored by the National Council of the Churches of Christ in the U.S.A. and pro-



Above: the atom-powered sub, USS Nautilus, appears in a dramatic scene from "American Engineer," produced by Jam Handy.

duced by Paul F. Heard, Inc. This film tells the story of the development of tolerance and racial understanding.

Other 16mm Film Winners

The Year Nobody Gave, sponsored by the Allegheny County (Pittsburgh) United Fund.

This is Your Union, sponsored by the United Steelworkers of America.

Defense Against Enemy Propaganda, a film prepared for the Troop Information Division, Department of the Army.

The Boyhood of George Washington, a film for classroom use produced by Coronet Instructional Films.

America's Heritage, a series of eight films on U.S. history produced by News Magazine of the Screen.

Called "Americana Awards"

Officially, the citations of 16mm motion pictures are known as Americana Awards. They are part of a broad category which includes, besides motion pictures, advertising, company employee publications, and radio and television (CONCLUDED ON PAGE 99)

Below: winner of an honor medal award at Valley Forge last month was the U. S. Steel-sponsored motion picture "Jonah and the Highway," aimed to stir interest in highway needs; produced by John Sutherland.



motion pictures with a message...

YOUR MESSAGE!



WRITTEN BY MELVIN SHAW,

a credit that gives YOUR motion picture the integrity of eighteen years BUSINESS film writing — exclusively!

Just Released:

"LOW PRESSURE SQUEEZE CEMENTING"

Second in a series of engineering orientation films for the Humble Oil and Refining Company.*

In Production:

"PEOPLE, PRODUCTS AND PROGRESS"

An "open house" public relations film sponsored jointly by Delco-Remy and Guide Lamp.



— a personalized counselling, planning and writing service for sponsors and producers
— business films exclusively!

LOCATED IN THE MOTION PICTURE CAPITAL OF THE WORLD

P. O. BOX 24724, VILLAGE STATION

LOS ANGELES 24, CALIFORNIA

*First film, "Permanent Well Completion Operations"-written by Melvin Shaw

Freedoms Awards:

(CONTINUED FROM PAGE 97)

programs. Separate awards are made in each of these divisions.

Awards are made "for current programs or activities which create or support a better understanding of our great fundamental American traditions in their application to the every day lives of citizens of our Republic."

The Jam Handy Organization also won a George Washington Honor Medal Award for The Battle for Liberty and Famous Americans discussion kits, including slide films, records and group leaders' guides, pointing up the personalities, facts and forces in our country's development.

Significance of the awards is indicated by the prominent persons who serve as members of the National Awards Jury, and who determine which of the thousands of nominations submitted for evaluation should be selected and

Distinguished List of Jurors

Among the members of this Jury are:

Chief Justices Hon. John R. Dethmers, Supreme Court of Michigan; Hon. Wm. D. Keeton, Supreme Court of Idaho: Hon. Levi S. Udall, Supreme Court of Arizona; Hon. William C. Perry, Supreme Court of Oregon; Hon. Matthew W. Hill, Supreme Court of Washington; H. Park Arnold, president. Kiwanis International; Millard A. Beckum, past national president, the National Exchange Club; Mrs. Gertrude Carr, president, Catholic War Veterans Auxiliary; Russell P. Dey, general president, The General Society, Sons of the Revolution; Conrad A. Falvello, International director, Lions International; Paul E. Frederick, Jr., national commander, Disabled American Veterans; Mrs. Edith W. Nelson, president, Altrusa International, Inc.; Stuart J. Satullo, national commander, Amvets; and Mrs. Dawn Wilber, national president, Mothers of World War II, Inc.

WRITER-PRODUCER

Man who likes to meet people, to work for an aggressive young company producing industrial films and television commer-cials. Send complete resume.

Write Box BS-58-1 **BUSINESS SCREEN**

489 Fifth Avenue . New York 17, N. Y.

SALESMATE ATTACHÉ CASE



AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen - plug in - push the red button - and the show is on!



CHARLES BESELEX COMPANY

For complete information phone

today or mail the coupon.

.Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.

.Easy to carry. Only 17 lbs. 17"x131/4"x6".

. Nothing to set up. 100% self-contained.

Daylight projection. No room darkening.

Big 9"x12" screen, equivalent to 17" TV screen.

Smart attaché case makes for easy access to any office.

Instantaneous transistor amplifier starts without warm up. No waiting.

Running time up to 121/2 minutes. Presents up to 150 frames.

Here is your chance to greatly expand the effectiveness and scope of your film program.

How? Here is an example:

Before SALESMATE you had to bring 40 people to the home office for sales training. You showed them a Sound Slidefilm. You hoped they would remember what they saw and heard, take it back to the field with them and transmit it effectively.

Now, because SALESMATE is truly portable, each one of them can use that same forceful Sound Slidefilm to present your story to every customer exactly as you want it told.

Whatever your communication needs, SALESMATE can multiply your effectiveness in the same way. Let us show you what this revolutionary new person-to-person technique can do for you and your firm.

FILM PRODUCERS - SALESMATE can mean increased business, more production for you. Ask for complete details,

Mr. Robert Shoemaker Charles Beseler Company East Orange, New Jersey Dear Bab:

I'd like to hear the whole SALESMATE Stary. Please come see me as saan as passible.

Please send me descriptive literature on the SALESMATE.

Name	Title
Company	
Stead	

State

DON'T GO BUY' BOOK



—it's yours for the asking. In it you will discover new approaches and techniques to tell your company's story on TV, as a news-film item or a longer public service film.

For your copy please write or call *Marathon TV Newsreel*.



BUSINESS SCREEN

Camera Eye: News-Trends in Focus

A Credo for Film Buyers; Today's Audience Opportunity; Films in the Limelight

THROUGH THE RIGORS of a hard winter and the creative efforts of a very large family of advertisers throughout these United States and abroad, we have ultimately emerged with this 8th Annual Production Review issue. Its pages carry the largest number of experienced film producing companies ever assembled for the sponsor's detailed reference use; many other useful features provide a comprehensive view of the industry's organizations, awards programs and its outstanding films of the past year.

The prologue for this issue was written many years ago and bears repeating. In the opening page of an issue published a decade ago, we quoted the first edition of a "Check-List of Producer and Sponsor Responsibilities in Film Production" of the Association of National Advertisers. These simple truths still

serve the film buyer:

"How much should the picture cost? The sponsor should consider this question carefully. Good pictures cost money. It is better not to make a picture at all than to make a poor one. In the final analysis the amount of the budget should be determined by the importance of the problem which the picture is supposed to solve."

An Approach to Selecting the Producer:

"The sponsor's first responsibility in selecting a producer is to himself. He cannot afford to make the selection on the basis of personal friendship, the affability of a sales representative or a "catchy" idea. Often such an idea involves only one sequence in a picture. He should look to these general standards:

(a) Business integrity

- (b) Experience in picture-making as demonstrated by samples of films actually produced.
- (c) Financial stability
- (d) Creative and technical staff
- (e) Production facilities and equipment
- (f) Length of time in business.

* * * Today's Audience: a Sponsor Opportunity

- ☼ The sponsor of a "public relations" motion picture has never had a greater audience potential than is offered by the following channels of circulation open to him:
- (1) 529 television stations, serving over 40 million homes now equipped with receivers (some two or three apiece), are welcoming short films, from two or three to 27 minutes in length. Their major criteria are maximum "public interest" and good creative quality sufficient to hold their audience.
- (2) From 450,000 to 500,000 16mm sound projectors have gone into schools, churches,

community organizations (clubs, lodges, PTA's), grange and union halls, industrial plants and all types of institutions. This self-equipped audience has a voracious appetite for interesting new films on a wide variety of subjects.

- (3) Despite all that you hear about the decline of movie theatres, the drop in "hard-top" buildings has been more than matched by the rise in drive-in theatres. A sponsor with a wide-screen short subject in one of today's brilliant color processes has only to match theatrical quality and make the film interesting for nationwide bookings. American Engineer, for example, recently played 5,000 houses for its sponsor, Chevrolet.
- (4) As the summer season approaches, a special phenomenon of the distribution field called "road-shows" opens another large audience to sponsored films. These are free "movie-nights" in the theatre-less towns of the farm country, conducted by traveling film projectionists from May 1 to September 30.

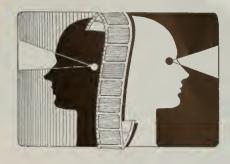
The average audience per town, reported by Modern Talking Picture Service, Inc. (a specialist in this field) is about 440 people, about 50% of them adults. In 1957 Modern certified 16,041 road-show bookings with over $4\frac{1}{2}$ million viewers.

These New Films Will Make News

The prime factor in every aspect of this field is the quality of new pictures which continue to come into distribution. On a single recent afternoon in St. Paul last month we saw two such films, just being completed, which are surely destined to be among the best of 1958.

The first of these is a soon-to-be-released Navy film, Sixth Fleet—Force for Peace, a fitting successor to the wartime Fighting Lady. Every American, young and old, should see this factual documentary of the Sixth Fleet on guard in the Mediterranean. Reid H. Ray Film Industries' cameramen have captured sea action and shore leave sequences of thrilling and dramatic interest. This picture should be a "must" for theatrical release.

- ☆ Out of the same studio is the Minnesota State Centennial Commission's 26-minute saga of that state's pioneers titled *An Agricultural Portrait*. This story of the land and its people is unfolded with beauty and meaning. Filmed in Eastman Color, it will be welcomed by audiences everywhere it is shown.
- ☆ What the United Steelworkers' president David J. McDonald calls "sixty-seven minutes of soul-searching" is that union's new film



Burden of Truth. This picture set the theme for the recent National Conference on Human Rights in Philadelphia. It deals with what its sponsors call "the gravest challenge threatening our democratic concept—racial discrimination still prevalent in varied degrees in the community life of our nation." Burden of Truth is a drama of one American Negro as he seeks ways to make positive adjustments to life today.

The supply of new films for 1958 is undiminished, matching some critical needs for public guidance and some acute special problems. Motivating youth to careers in science are two major sponsors: the Bell System with its continuing Science Series and Monsanto Chemical with its Conquest films.

Champion's New Film on Productivity

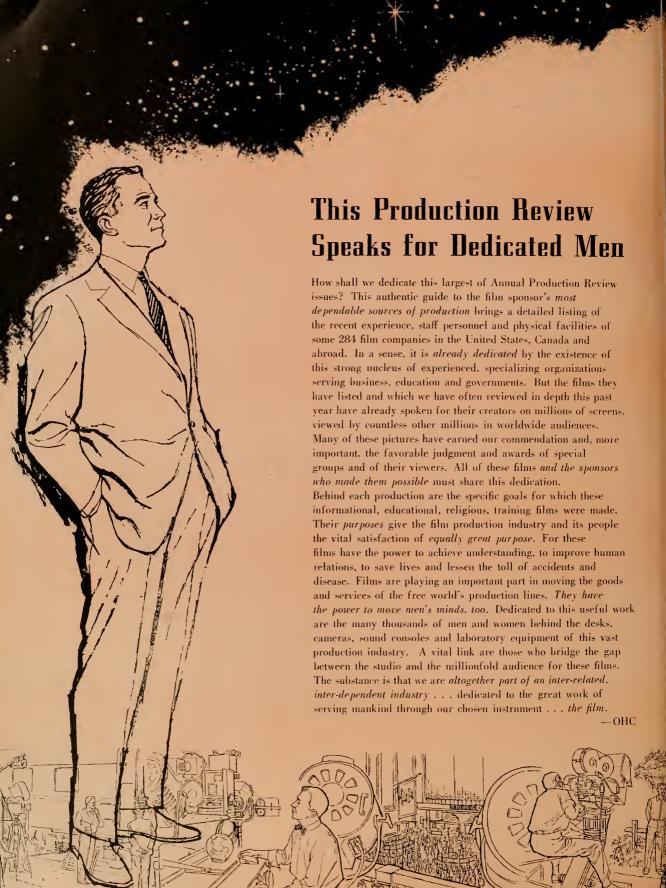
In these days when the word "productivity" raises spectres of over-supply, automation and speed-up, the impending release of a new 30-minute motion picture dealing forthrightly with this vital subject is indeed news!

Following up its widely-shown 1956 film, *Production 5118*, which dealt with the problems of communication, the Champion Paper & Fibre Co. has just completed *1104 Sutton Road*. The general theme, as in *Production 5118*, is understanding. "But this time," says Champion's president Reuben B. Robertson, Jr., "the specific goal is understanding of productivity. The topic needs a clarification that ought to prove pretty useful to industry

(CONTINUED ON PAGE 103)

ON THE MAKE: a new film for New York's Manufacturers Trust Company is being created by this crew from United States Productions. (See page 168 for case history.)





The News in Focus:

(CONTINUED FROM PAGE ONE HUNDRED ONE)

and related groups, education and the world at large." Wilding Picture Productions, Inc. was the producer.

Encouragement for Films in Mathematics

☆ Science is a fascinating subject for the motion picture but the cold facts of mathematics on which all science revolves have thus far been neglected on the screen. Giving encouragement and offering guidance to prospective sponsors of mathematics' films is the Film Evaluation Board, Division of Mathematics of the National Academy of Sciences.

Its December, 1957 study just released, "Films and Television in Mathematics," summarizes the discussions and recommendations of this group of professional mathematicians who are convinced that films can play an important part in this basic subject.

* * *

Two-Third of World's Television Sets in U.S.

☆ On a preceding page, we referred to the 529 television stations now operating in the U.S., serving some 47 million receivers. The rest of the world has 527 stations, not including the 31 operated by the U.S. military at isolated bases throughout the globe.

In the 49 other countries who have TV, there are another 21 million sets; the United Kingdom has 24 stations and 9 million receivers; Canada has 50 stations and about 3 million sets in use. West Germany accounts for another 69 stations; the Soviet Union has 56 stations reaching 2½ million set owners.

* * * Japan's 187 Producers Turn Out 753 Films

★ From a post-war (1947) output of only 125 films by some 27 producers, Japan's educational (short film) makers have increased in number to 187 in 1956. These companies turned out 753 films, comprising 1688 reels. That country's Educational Film Producers Association compiled its first international catalog in 1956; issued a more complete, illustrated book in October, 1957. Orders for Japanese short films from the United States, England, Canada, Latin America, Europe and the Asian countries have "substantially increased" in recent years.

Among the Film Producer Associations

- ★ San Francisco's active regional Film Producers Association, working in cooperation with the University of California, is helping to arrange a short course for business film users to be held at Berkeley in late May. O. H. Coelln, editor of Business Screen, will present a one-hour review of film distribution methods.
- ★ New York's very active Film Producers Association is taking a leading role in current negotiations with the Screen Actors Guild for a new contract on television commercial rates. ★ A new association of Minnesota Film Producers, comprising all active companies in the Twin Cities, is holding monthly meetings. Ken

Mason, Eastman Kodak midwest Film Department executive, addressed a recent February session at which O. H. Coelln, editor of BUSINESS SCREEN, also gave a brief review of association activities in other regions.

☆ Members of the American Association of Film Producers, meeting in Chicago on February 21st, elected L. Mercer Francisco as their president. James Kellock, Wilding Picture Productions, Inc. exec, is vice-president elect. James Holmes, Dallas Jones Film Productions, is the new secretary; Mervin LaRue, veteran medical film-maker, is the new treasurer.

Canada's Film Producers Learn to Unify and Diversify . . .

H ERE IN CANADA we have been learning two lessons—Unite and Diversify.

A few years ago Canadian producers were fiercely competitive one with another, sometimes even committing the cardinal sin of knocking their competitors.

Now we have realized that most of the time when making a presentation for a film program that the competition is not another producer at all—but another medium, another way of telling the sponsor's story.

Despite the fact that we have only one-tenth of the population of the United States spread across a much larger country, we have been able to build a truly national trade association of all the leading producers and laboratories from coast to coast—43 companies. Its worth is proven by the regular attendance at meetings of producers from Newfoundland in the east to British Columbia in the west.

Active committees meet with Canadian Film Awards, with Unions, with the Canadian Broadcasting Corporation, with the National Film Board, and with Federal Government officials on such matters as taxes, customs duties and depreciation write-offs. This new feeling of union within the film production industry here has now resulted in a 16-page booklet being prepared and sent by the Association to all advertisers and agencies.

The other lesson we are learning is to diversify, and many different types of films are coming out of the same studios—films for merchandizing, public relations and training—theatrical shorts and television commercials—with several companies now beginning production of half-hour films for television.

This means a healthier industry with overhead spread across more jobs and with the diverse experience of classroom films being applied to industrial production, with sponsored experience being applied to TV series.

With smaller markets, smaller budgets and a smaller industry than in the United States, Canadian producers have to employ a great deal of ingenuity and learn their lessons quickly.

Two of these lessons are to *Unite* and to *Diversify!*

-by Graeme Fraser

COMING ATTRACTIONS

A Preview of Editorial Features in Business Screen Next Month

COPYRIGHT PROCEDURES FOR MOTION PICTURES & FILMSTRIPS

An authentic, long-needed feature by Evelyn Dunne, U.S. Coyright Office.

SCIENCE CHALLENGES THE SPONSORED MOTION PICTURE

An urgent need still exists for useful science films, says Jay E. Gordon.

* * * THE MODERN STORY

The saga of the nation's great specialist in sponsored film distribution is told in a 20-year perspective . . .

* * * MEDICINE AND THE LAW

The important new series sponsored by the Wm. S. Merrell Co. is "detailed" in terms of distribution results . . .

MEET THE UNION PACIFIC R.R. IN "COMPANY MANNERS"

An inside look at public relations reflected in an important picture.

* * * "IT'S ALL IN THE CARDS"

The American Playing Card Mfrs. go to the screen with their story . . .

THEODORE ROOSEVELT: AMERICAN'

A review of an important new picture.

* * *

BETHLEHEM STEEL: FILM-MAKER

Behind the scenes in film production and utilization at Bethlehem Steel.

* * * A T & T'S "FLOOR SHOW"

Another useful picture joins the Bell System's major library . . .

* * * "MARVEL AT YOUR FINGERTIP"

General Telephone Corp. pictures its basic story in a new film . . .

* * * * "CHAIN SAW SAFETY PAYS OFF"

The Homelite Saw Co. brings rural America a useful new picture . . .

FORD'S WORLDWIDE ADVENTURE IN PICTURES

A picture story on the making of those Ford "Round the World" commercials.

* * * SALES TRAINING FILMS

A complete checklist of motion pictures and slidefilms for sales managers.

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Page No.

Producers

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THE PROPERTY OF THE PARTY OF TH	4				Lawrence, Robert, Productions, Inc	
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Left: photo-montage by Gordon Ray

 Master Motion Picture Company
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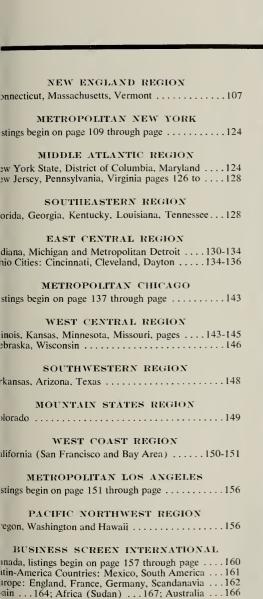
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National Survey of Film Production Resources in the U.S. and Canada



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Connecticut

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut Phone: MEdford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N.Y. Phone: YUkon 6-6049. John Bennewitz, in charge.

Kevin Donovan, Owner John Bennewitz, Executive Producer James Benjamin, Writer

SERVICES: Motion pictures and slidefilms; pubic relations, industrial and medical films. FACILITIES: 16 and 35mm Mitchells; 16mm Cine Special, 16mm Arriflex, Magnasync sound equipment. Complete 16 and 35mm editing quipment including Moviola.

ECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Center of Industrial Amerca, revision (Ohio Edison); Hospitals Are People (Grace-New Haven Community Hospial); Building for Tomorrow (Connecticut General Life Insurance Company); DEWline -Annual Re-Supply (Federal Electric Company); Elective Rhinoplasty (Schering Corporation).

ROLAB STUDIOS (Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Connecticut Phone: GArden (Newtown) 6-2466

Date of Organization: 1928

Henry Roger, Owner-Director E. H. Roger, Secretary

SERVICES: Complete production (sound stage with equipment), full & part productions, incl. services to producers, motion picture consultints to industrial and scientific organizations. Specialists in scientific camera work; timeapse, macro- and microscopic work, research and engineering. FACILITIES: Recording and projection rooms with remote controls, direcor's and dressing rooms, lounge, carpentry and instrument shops. Research laboratories: ptical-electrical-photographic etc.

LECENT PRODUCTIONS AND SPONSORS FILMSTRIPS: Boring Tools for Woodworking, nine subjects (Stanley Tools); Partial Denure Construction (The J. M. Ney Co.); SLIDE-"ILMS: Four travel: Germany; Austria; Italy; France. SUBCONTRACTS: 16mm and 35mm assignments for producers.

Massachusetts

(Boston, Massachusetts Area)

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass. Phone: CO-6-3507

Date of Organization: 1952 Date of Incorporation: 1956

Branches: 168 West 46th St., New York,

N.Y. Phone: JUdson 6-2272. Eugene Perewa, Mgr.; Elliott Butler, in chg. of

Production.

215 N.E. 117th St., Miami, Florida. Phone: Plaza 4-4330. George Contouris, in chg. of Production.

John V. Rein, Jr., President Hazel Frost, Treasurer James Murphy, Clerk Julian Olansky, Cameraman Len Spaulding, Cameraman Jack Cryan, Lab. Manager

SERVICES: Motion picture film production, specializing in public relation films for TV. Full time staff for TV news films. FACILITIES: Sales offices, cutting rooms, projection room, complete lab. for negative processing; Bell & Howell printer. Specializing in 16mm film processing. Reversal processing facilities available on special request. Full complement of 16mm equipment for production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Making of a Trooper (Mass. Public Safety); Mayflower the 2nd (Mayflower Commission); Lancers Go South (City of Lawrence); Atomic Cannon (Henry Louden Agency); A New Drug (Paul Stevens P.R.); A Day in the Life of Mrs. Furcolo (Comm. for Better Mass.); Largest Clambake in World (W.B.Z.-TV); Highways of the Future (Mass. Dept. Public Works). TV Com-MERCIALS: for Gillette Safety Razor Co.; Massachusetts Heart Fund; Jimmy Fund.

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam, Massachusetts

Mail Address: Box 129, Springfield, Mass. Phone: REpublic 4-3164

Branches: 80 Boyleston Street, Boston, Mass.

Phone: HAncock 6-8904. David Doyle, Vice-President, in charge. 707 Nicolet Avenue, Winter Park Florida. Phone: MIdway 7-3817. Eugene Bunting, Vice-President, in charge.

Date of Organization: 1943

Morton H. Read. President David Doyle, Vice-President, Sales Harold O. Stanton, Vice-President, TV Francis N. Letendre, Vice-President, Laboratory

Eugene N. Bunting, Vice-President Winifred Pettis, Treasurer Lowell F. Wentworth, Account Executive Edward R. Knowlton, Script Director

SERVICES: 16 and 35mm motion pictures: industrial, scientific, public relations, training, sales, religious, documentary; television commercials and programs; sound slidefilms; foreign language narratives. Service available to other producers in photography, sound recording, printing, processing, editing, scoring, cutting, interlock screening, use of sound stage. FACILITIES: Mitchell and Maurer cameras; lighting; AC & DC portable generators; Maurer 16mm multiple track optical recording; 16mm and 171/2mm syncronous magnetic recording; 1/4" magnetic recording; 2 printing labs for color and B & W, Depue and Peterson printing equipment, electronic cueing; 16mm B&W processing, positive, negative, reversal;

(LISTING CONTINUES ON FOLLOWING PAGE)

Keys to the Effective Use of the Film Sponsor's Dependable Buyer's Guide

LISTING STANDARDS DEFINED

THE BASIC PURPOSE of this 1958 Annual Production Review Issue and of the listings which appear on the following 59 pages is to furnish film sponsors with the most dependable, comprehensive Buyer's Guide to reputable, experienced producers of motion pictures, slidefilms and other audio-visual media for business, government, and tv use.

There is no other complete source available to business and advertising buyers. The many hundreds of unchecked "studio" names which embellish the pages of city directories are in sharp contrast to the complete data on staff, facilities, and current client references which these firms have willingly supplied for your safe passage in this important field.

244 companies in the United States and 14 leading companies in Canada have complied with our minimum prerequisites for an unqualified listing. No charge or obligation of any kind was imposed on companies for listing in these pages, excepting to fulfill our minimum reference request.

A few U.S. companies are designated by the asterisk (*) in the Alphabetical Index on the opposite page. This usually indicates insufficient client references furnished after three requests. For the guidance of the buyer, we required that a minimum of five business motion pictures and/or slidefilms be listed by title and sponsor as evidence of the producer's recent experience and clientele.

Some 1380 persons are listed in the 247 U.S. companies, serving in various executive capacities; branch offices of all producers are also provided. Such large centers of production as New York City, Detroit, Chicago and Los Angeles (among others) are represented in depth. Every possible source of production names available to us was used in the preliminary surveys and all were sent listing requests. Any bona-fide producer able and willing to comply with minimum prerequisites has been listed.

The Editors acknowledge the growing volume of work done by our companies in the field of television commercials and other television films. Companies specializing in this type of work are clearly identified.

The huge volume of work required to complete this issue is amply repaid by its widespread acceptance and use among more than 10,000 companies and advertising agencies in the U.S. and Canada this year.

BAY STATE FILM: Cont'd.

screening room; cutting rooms; Moviola; sound readers; animation department; art department; carpenter shop; set designing; complete music library; 3,000 ft. sound stage; permanent staff of 20 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Boxmaster (United Shoe Machinery Corporation); Lytron 680 (Monsanto Chemical Co., Plastics Div.); Disaster Plan (Henry Heywood Hospital); Electric Power & Common Sense (The Electric Companies of the Connecticut Valley); Progress Report #1 and #2 (Sylvania Electric Products, Inc.); A New Adventure in Cooking (General Electric Company); The 1958 Brake Story (Raybestos Div., Raybestos-Manhattan, Inc.); Show Window of the East (Eastern States Exposition, 1957); You and Your Uniform (U.S. Marine Corps); Wired for the Future (Wiremold Company); A Long Step Forward (Walks Foundation); The Value of Ideas (Emhart Mfg. Company); Prescription for Grinding Progress (Bay State Abrasive Company); Magnificent Miniatures (Miniature Precision Bearing Company); The Trajector System (Trans-Sonics, Inc.); dealer promotion film for High Adventure With Lowell Thomas (Delco-Remy Div., General Motors Corp.); The Pressure of Light (Massachusetts Institute of Technology). SLIDE-FILMS: Blueprint for Sales (Rust Craft Greeting Cards, Inc.); Rondike (General Electric Company). TV COMMERCIALS: for General Electric Rotisserie; Columbia Bicycles; Lestoil; Hood Milk Company; Western Massachusetts Electric Company; Connecticut Bank and Trust Company; Connecticut Milk Producers Association; Girls Clubs of America, Inc., Hartford Gas Company.

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DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass. Phone: KEnmore 6-2511

Date of Organization: 1946

Affiliate: Rockwell Films, 26 Church St., Cambridge, Mass. Paul Rockwell, Mgr.

Joseph Rothberg, President George W. Sloan, Jr., Sales Manager Charles Rockwell, Production Manager Paul Rockwell, Unit Manager Marie Pierce, Editor Plynn E. Williams, Art Director Dorothy Watson, Office Manager Elvin Car'ni, Production Assistant Marvin Rothbert, Production Assistant

SERVICES: 16 and 35mm production and sound slidefilms. Complete services available to outside industrial producers. FACILITIES: 2 complete sound stages, screening rooms, narration, editing rooms; animation and art dept.; 10-position custom mixing console; magnetic and optical recorders, interlock dubbers; music library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Aircraft Fire Test Blood Discrasias (Schering Corporation); City in a Shadow (Westinghouse Broadcasting); Keeping Pace with Progress (Trans-Sonies, Inc.); Football Highlights (Harvard University Atherosa

letic Association); Rail Test Car (Sperry Products, Railroad Division); Slenderizing (H. W. Frank Agency); Testing (Nuclear Metals); Baseball Hand Signals (Gillette Safety Razor Company); Cabinets by Gregg (Gregg & Son). SLIDEFILMS: Be the Competition, Research and You (Wirthmore Feeds), TV COMMERCIALS: For Publix Markets, Nepco Products (Tarler & Skinner Advertising); Soapine, Ironwear Hosiery (Jerome O'Leary Agency); General Electric (Hoag & Provandie, Inc.); Father John's Medicine (Hermon W. Stevens Agency); Summer Show Spots (WBZ-TV, Westinghouse Broadcasting); Program Spots (WJZ-TV, Westinghouse Broadcasting); Simmonds Upholstering Company (Chambers, Wiswell, Shattuck, Clifford & McMillan).

₩ DEPHOURE STUDIOS

782 Commonwealth Ave., Boston 15, Mass. Phone BEacon 2-5722

Date of Organization: 1935 Date of Incorporation: 1956

Joseph Dephoure, President & Treasurer Milton L. Levy, Vice-President Estelle Davis, Office Manager David F. Dowling, Sales

SERVICES: Complete film production, 16mm and 35mm. Industrial, documentary, business, public relations and training films, slidefilms; slides; television commercials & productions; hot press titles; printing; processing. FACILI-TIES: Sound stage, studio lights; 35mm camera; 3 16mm sound cameras; 3 16mm portable cameras; Houston processing machine; high speed processing machine; 2 16mm synchronous recorders; 171/2mm synch recorder; Maurer 6 track film recorder; crane dolly & tracks; projection room; 16mm & 35mm projectors, optical and magnetic JAN; 3 editing rooms; color & b&w printing, artwork, animation, script department; television kinescoping.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Polaroid Camera (Polaroid Corp.); A Chosen Career (Mass. State Police); Dartmouth Football Revue (Dartmouth College); Profit Package (Cryovac Co.); Progress Report (Avco Research); Hockey Highlights (Boston Bruins). TV COMMERCIALS: Northeast Airlines, Jordan Marsh Co., Narragansett Brewing Co., Teddie Peanut Butter, Schrafft Chocolates, Liquid Barcolene, Bleach Tabs, Carousel Cigarettes, J. A. Cigars, 63 Cigars, United Farmers, Homemaker Beans.

Victor Kayfetz Productions, Inc.

18 George Aggott Road, Needham,

Massachusetts Phones: Hillcrest 4-9289.

COmmonwealth 6-0800

H. Jeff Forbes

(See complete listing under New York area)

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Annual Production Review Issue of 1958.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Mass.

Phone: HAncock 6-3592

Avner Rakov, President Irving Ross, Production Manager Alfred Gross, Lab Supervisor

SERVICES: 16mm and 35mm film production for television, theatres, industrial and documentary film; laboratory services and slidefilms. FACILITIES: Complete production equipment for 35 and 16mm motion pictures. Sound studios.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: CP-Cerebral Palsy (United Cerebral Palsy Association of Mass.); HyDu-Lignum (Hy-Du-Lignum Company). SLIDEFILMS: Count Your Blessings (United Fund Drive, Portland, Maine); The Shocking Summer Story (Edison Electric Institute); Program for Harvard (Harvard University).

Chelmsford, Massachusetts MARTIN BOVEY FILMS, INC.

115 High Street, Chelmsford, Mass. Phone: GLenview 2-9755 (Lowell Exch.)

Date of Organization: 1949

Martin Bovey, Jr., President & Treasurer Martin K. Bovey, Director

SERVICES: Industrial, business, public relations, educational, documentary, travel, sport and wildlife motion pictures from script to screen. Writing, photography, animation, editing and recording services. Subcontracting work. FACILITIES: 16mm equipment for "on location" color sound motion picture production.

MOTION PICTURES: Science of the Sea (Woods Hole Oceanographic Institution); Minnesota: Star of the North (First National Bank of Minneapolis); SUBCONTRACT: sporting photography for Coca-Cola Bottling Co.; skiing photography for John Jay films.

Worcester, Massachusetts

WORCESTER FILM CORPORATION

131 Central Street, Worcester 8, Mass. Phone: PL 6-1203

Date of Organization: 1918

Weld Morgan, President

Linwood Erskine, Jr., Vice-President & Secretary

Floyd A. Ramsdell, Treasurer & Gen. Mgr. Carleton E. Bearse, Sales Manager

SERVICES: Production of motion pictures. FACILITIES: 16mm cameras both motion picture and still; 35mm still 3-D and motion picture cameras; GMC truck used to generate own electricity; complete crew including script writers, animation men, cameramen, directors, and all editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Dimensional Gaging with
Dimensionair (Federal Products Corporation); Five Protection Through Research
(Grinnell Corporation); Centalign Grinder
(Bryant Chucking Grinder); The Millers That
Use Their Heads (W. H. Nichols Company);
Model 163 Center Drive Lathe (New Britain
Machine Company).

CAMPBELL FILMS

Academy Ave., Saxtons River, Vt. Phone: 3604

Date of Organization: 1947

Robert M. Campbell, Executive Producer Fred J. Brown, Production Manager Warren T. Johnson, Sales & Producer Jean S. Chivers, Editorial Beth M. Campbell, Animation

SERVICES: Public relations, industrial, documentary, and educational motion picture production in color, from script to screen. Slidefilms. FACILITIES: Cameras, lighting, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell 16mm. J. C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Perkins Story (Perkins School for the Blind); Jimmy Golden (Grand Union Food Stores); The Right Instruction of Youth (Wagner College); Dartmouth College Case—1958 (Dartmouth College); Your Job with Grand Union, second version (Grand Union Food Stores).

METROPOLITAN NEW YORK

ACADEMY PICTURES, INC.

49 West 45th Street, New York 36, N.Y. Phone: PLaza 7-0744

Branch: 433 S. Fairfax Ave., Los Angeles 36, Calif. William Lightfield, Manager. Phone: WEbster 1-8156

Date of Incorporation: 1949
C. Morey Foutz, President
William Tytla, Vice-President

Nicholas D. Newton, *Director of Sales*Services: Producer of live-action and animated films for television and industry.
FACILITIES: Staff of 40 artists and animators, live-action directors, script writers, editing department, optical department, photographic equipment, stage, 35mm projection and distribution service.

MOTION PICTURES: One Thousand Years (Timken Roller Bearing Company); Ford Trucks (Ford Motor Company). SLIDEFILM: Wonder Bread (Continental Baking Company). TV COMMERCIALS: For Kool-Shake (General Foods); Giselle MacKenzie Show (Schick Bazor).

Acorn Films of New England, Inc.

168 West 46th St., New York, N.Y. Phone: JUdson 6-2272

Eugene Pererwa, Manager; Elliott Butler in charge of Production (See complete listing under Boston area)

AFFILIATED FILM PRODUCERS, INC.

164 East 38th Street, New York 16, N.Y. Phone: MUrray Hill 6-9279

Date of Organization: 1946

Willard Van Dyke, Secretary Irving Jacoby, Treasurer

SERVICES: Script to finished film. Specialties: locumentary and educational films. FACILITIES: Production equipment; editing department; directors and script writers.

MOTION PICTURES: Symphony of the Senses (NBC); Kid Brother, Bright Side (Mental Health Film Board); American Adventure (McGraw-Hill). Production services for Lowell Thomas Television series.

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Allend'or Productions

60 West 46th Street, New York 36 Phone: CIrcle 5-0770

(See complete listing in Los Angeles area)

PAUL ALLEY PRODUCTIONS

619 West 54th Street, New York 19, N.Y. Phones: JUdson 6-2393-4

Date of Organization: 1949

Paul Alley, President
Barrett Alley, Vice-President
M. R. Alley, Treasurer
William Cotton, Office Manager

SERVICES: Production of public relations, advertising, sales training, television and documentary films in 16mm & 35mm black & white and color. FACILITIES: Screening room, editorial rooms, laboratory, all on one floor; studios as required; 16 and 35mm cameras, sound, lights, camera car, platform top.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Mayflower Story (Aero Mayflower Transit Co.); Semana de la Patria; Man ond the Land (Republic of Venezuela); Venezuela Today (Fox Movietonews Release); Workers Paradise (Cromocine-Caracas).

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N.Y. Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, Executive Producer Lawrence A. Glesnes, Executive Producer Sheldon Abromowitz, Production Control Madeline Stolz, Office Manager

SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: Esso Standard Oil Company; Westinghouse Electric Corporation; Mayor's Committee for Pedestrian Safety; The Mennen Company (McCann Erickson, Inc.); Progresso; Stella D'Oro (Carlo Vinti Advertising); Medigum; Chooz (Doherty, Clifford, Steers & Shenfield, Inc.). Other sponsor names as submitted in reference (motion pictures): U.S. Navy; U.S. Military Academy; Binney & Smith, Inc.; Women's Medical Specialist Corps.

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ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N.Y. Phone: JUdson 2-2160

Date of Organization: 1949

Tasker G. Lowndes. President
Reese Patterson, Vice-President & Creative
Director

David E. Weller, Account Executive Leonard B. Elliott, Account Executive William S. Murphy, Art Director Robert Kain. Art Director Terry Colasacco, Production Coordinator

SERVICES: Specialists in creation of sound slidefilms, filmographs, limited animated movies and television commercials. FACILITIES: Complete art department; animation stand: 16mm, 35mm and still cameras; editing and projection equipment.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: Seven Doorways to Death (American Gas Association); Let's Sell Shoes (J. J. Newberry Company); The Lucky Whip Story (Lever Brothers Company); This Too Is Boston (Boston Herald and Traveler); Operation-Moving More Boxes (W. A. Taylor & Company, Inc); The Story of Dynel (Union Carbide Corporation); The Celanese Sextet (Celanese Corporation of America); Best Buy-1957 (Radio Corporation of America); The Artcarved P.V.P. Story (J. R. Wood & Sons, Inc.); The Independent Way (Gibson Refrigerator Company); The Best Years (Fueloil & Oil Heat Magazine); Progress In Plastics (Congoleum-Nairn, Inc.); Satellite—Fall 1957 (Scripto, Inc.); The D'Con Story (D'Con Company); Will Success Spoil Roger Beaver (The Coca-Cola Company); Mr. Creative Thinker (Metropolitan Life Insurance Company; The Bayer Album of Familiar Facts (Sterling Drug Company); Show Me (Dole Hawaiian Pineapple Company, Ltd.). WIDESCREEN & FILMSTRIPS: for The Texas Company; William Esty & Company; The Procter & Gamble Company; Railway Express Agency; H. K. Porter Company, Inc.; The Borden Company; Zenith Radio Corporation; General Electric Company; Western Electric Company; Ronson Corporation; American Radiator & Standard Sanitary Corporation: Warner-Lambert Pharmaceutical Company, Inc. FILMOGRAPHS & TV COMMER-CIALS: Wildroot Company; American Tobacco Company, Lucky Strike; Nature's Remedy, Lewis-Howe Company; ThriftiCheck Service Corporation; Porter-Cable Machine Company; The Barbasol Company; and John H. Dulany & Son, Inc.

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ANSEL FILM STUDIOS, INC.

45 West 45th St., New York, N.Y. Phone: CIrcle 7-0049

Date of Organization: 1956 Jerome V. Ansel, *President* Ruth Ansel, *Vice-President*

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete art department; 16mm and 35mm animation stand and cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Spanule Sustained Release Oral Medication (Smith Kline & French Labs); The Sphynax Thinks, The Moon Rocket (Pepsi-Cola Company); ANIMATION SEQUENCES: For The Big Switch (International Paper Company); American Cyanamid; E. R. Squibb & Sons; U.S. Air Force; U.S. Army; U.S. Navy; American Typographers Association; International Business Machines; American Air Filters; Ford Tractor Division; Ladies Home Journal; Glamorene, TV Spots for American Cancer Society.

AUDIO PRODUCTIONS, INC.

Film Center Building 630 Ninth Avenue, New York 36, N.Y. Phone: PLaza 7-0760

Date of Organization: 1933

Frank K. Speidell, President
Herman Roessle, Vice-President
Peter J. Mooney, Secretary & Treasurer
Sheldon Nemeyer, Sales Manager
PRODUCER-DIRECTORS

L. S. Bennetts Alexander Gansell Harold R. Lipman H. E. Mandell Earl Peirce Erwin Scharf

Services: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures. FACILITIES: Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Sounds Familiar (American Telephone & Telegraph Co.): Mission Bull's-Eye (American Bosch Arma Corp.); Time and Two Women (American Cancer Society); Poper for a Purpose (Brown Company); Mixing Plant Maintenance (Ethyl Corporation); Speech Series (McGraw-Hill Book Co.); Cotton-Nature's Wonder Fiber (Cotton Council International-U.S. Dept. of Agriculture); This is RMI (Reaction Motors, Inc.); Better Typing at Your Fingertips (Smith-Corona, Inc.); Hydraulic Oils (Texas Co.); Arctic Mission (Western Electric Co.); Continuing Series of Technical Films (U.S. Navy). TV COMMERCIALS: For N. W. Ayer & Son, Benton & Bowles, Cunningham & Walsh, Dancer-Fitzgerald-Sample, J. Walter Thompson, Young & Rubicam, and others.

JOHN BRANSBY PRODUCTIONS

1860 Broadway, New York 23, N.Y. Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, Executive Producer Mae Reynolds, Treasurer Jack Campbell, Production Manager Philip Santry, Art Director Tom Draper, Director of Photography

SERVICES: Production of industrial, travel, sales and training films: 16mm or 35mm, color or black and white. FACILITIES: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Pennsylvania; A Date with West Virginia (Esso Standard Oil Co.); Caronia World Cruise (Cunard Steam-Ship Company, Ltd.); St. Lawrence Project; St. Lawrence Power Marketing (Power Authority of State of New York); Asphalt Paves the Way (Standard Oil Company, N.J.). SLIDE-FILMS: Mileage for Sale (Esso Standard Oil Company).

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BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y. Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, President
P. A. Bray, Vice-Pres. & General Mgr.
M. Bray, Treasurer
Max Fleischer, Director of Animation
Wm. Gilmartin, Production
B. D. Hess, Distribution Manager

SERVICES: Production and distribution of health and general educational subjects, industrial, sales and job training motion pictures; technical and cartoon animation; television films; foreign language translations. FACILITIES: Studio equipment for all types of motion pictures; slidefilms in sound and color; animation department; production crews, animation artists, script writers and library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Harbor Defense, 4 films; Transistors, 3 films; Target Designation, 4 films; A.S.W.; TV Deflection Circuits, 2 films (U.S. Navy); Sales film (Schenley Import Company).

CALHOUN STUDIOS, INC.

266 East 78th Street, New York 21, N.Y. Phone: LEhigh 5-2120

Date of Organization: 1930

Brian Calhoun, President
Paul A. Goldschmidt, Vice-President
Dietlinde Ruber, Secretary-Treasurer
Howard A. Kaiser, Director of Production

Services: Production of TV series, industrial-educational, TV film commercials, slidefilm productions. Facilities: 35' x 70' sound stage (air conditioned), 16 & 35mm cameras, projection room, cutting rooms, completely equipped sound control room with ¼" Ampex tape recorder, 16mm Magnasync tape & 16mm Maurer film recorder. Fearless Dolly, MR boom, all lighting equipment. Fully equipped still department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Salt Water Acrobatics; Kamloop Trout; Salmon All Summer; Glimpses of History; Gala Events; Vacation Fun; Fishing Waters; Shoreland Playground; Four Seasons (Series for World Outdoors, Inc.).

CAMPUS FILM PRODUCTIONS, INC.

14 East 53rd Street, New York 22, N.Y. Phone: PLaza 3-3280

Date of Organization: 1934

Nat Campus, President
Robert Braverman, Executive Producer
Jules Krater, Supervising Editor
Don Gundrey, Service Manager
Edward P. Hughes, Photography
Sylvia Rabenstock, Distribution Coordinator

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: To Your Very Good Health (Institute for Public Information, Inc.); Rubber from Oil (Esso Research & Engineering Company); The Key (National Association for Mental Health, Inc.); Dynamic Power on Wheels (Brown and Sites Company, Inc.); In Your Hands (Southern Railway System); The "Meti"steroids in Veterinary Medicine (Schering Corporation); Block Play (Play Schools Association); Hip Arthrography in Children (St. Charles Hospital). FOREIGN Adaptations: An Aid to Therapy, Spanish, French, German; Stress and the Adaptation Syndrome, Spanish, French, German, Portuguese, Italian; Nephrosis in Children, Italian (Pfizer International, Inc.); Dynamic Power on Wheels, Spanish (Brown and Sites Company, Inc.). TV COMMERCIALS: For Greater New York Fund, Boys' Clubs of America.

** CARAVEL FILMS, INC.

20 West End Avenue, New York 23, N.Y. Phone: CIrcle 7-6100

Date of Organization: 1921

Studio: Hempstead, Long Island

David I. Pincus, President and Treasurer Calhoun McKean, Vice-Pres., Charge TV F. B. MacLeary, Vice-President Thelma L. Allen, Vice-Pres. Claire V. Barton, Secretary Mauri Goldberg, Production Manager David Kreeger, Studio Manager Jack Semple, Head, Animation Dept. Lawrence Kreeger, Editing Mgr. Charles Moore, Manager, Still Photography Sylvester Priestley, Head Construction Dept.

SERVICES: Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys, documentaries. FACILITIES: Motion picture stages at 20 West End Avenue. Complete facilities; slidefilm, studio editing and screening rooms, art, animation and optical effects department, 26,000 square feet of production space.

ECENT PRODUCTIONS AND SPONSORS IOTION PICTURES: The Gordon's Story, Couner Points (Cluett Peabody & Co., Inc.); Take three Hearts (American Heart Association); peaking English Naturally (U.S. Information agency); Cold Facts, Zerone & Zerex sales neeting film (E. I. duPont de Nemours & Co., nc.); training films for Bureau of Aeronauics Navy Department; film program for 1957 neetings, No Margin for Error (Socony Mobil Dil Co., Inc.). TV COMMERCIALS: For Amerian Standard, DuPont, General Electric, Hit Parade, Trig Deodorant, U.S. Steel (BBDtO); Aeroshave, Griffin (Geyer Advertising); American Can, Dash, Procter & Gamble, Socony Mobil (Compton Advertising); Balantine Ale & Beer, Winston (Wm. Esty & Co.); Bufferin, Remington Shaver, Royal Typewriter, White Owl Cigars (Young & Rubicam); Ford (J. Walter Thompson); Gem Razor, Lysol, Mayor's Committee—Pedestrian Campaign, Westinghouse, (McCann Erick-on); Geritol, Sominex, Williams Lectric Shave, Zarumin, (Parkson Advertising); Goodyear, Texaco (Kudner); Heet, Minute Maid (Ted Bates & Company); Hood, R.C.A. Whirlpool, Nabisco Shredded Wheat (Kenyon & Eckhardt); Gillette (Maxon); Johnson & Johnson (N. W. Ayer); Maidenform (Norman Traig & Kummel); Ronzoni (Emil Mogul & Co.); Filter Tip Tareyton (Laurence Gumoinner Advertising); White Rose Tea (Anderson & Cairn).

CLIPPER FILM PRODUCTIONS, INC.

1666 45th Street, Brooklyn 4, New York Phone: ULster 4-2858

Date of Organization: 1957

Jules Zuch, Promotional Director Bernard Zuch, Chief Cameraman

Susan Enaid, Secretary, Treasurer

SERVICES: Production of motion pictures for industry, television commercials, conventions, training programs, sales meeting presentations. FACILITIES: Complete editing and screening facilities. All others leased.

MOTION PICTURES: Story of the Inner Tube (Carlisle Tire & Rubber Company); A New Kind of Light (Sun Ray Fluorescent Corporation); The Mueller Story (Mueller Brass Company); Small But Powerful (Redmond Electric Motor Corporation); Working in Style (Brown & Morse Office Furniture Corporation).



Colmes-Werrenrath Productions, Inc.

52 Vanderbilt Avenue, New York, N.Y. Phone: MUrray Hill 3-6977

 ${\bf Rod\ Gibson,}\ {\it Manager}$

(See complete listing under Chicago area)

COLEMAN PRODUCTIONS

56 West 45th Street, New York 36, N.Y. Phone: MUrray Hill 7-9020

Date of Organization: 1935

Harry L. Coleman, President
John Peterson, Director of Photography
William Moeller, Editor

J. Brown, Sound

E. S. Seeley, Jr., Scripts

G. K. David, Sales Co-ordinator

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, camera, sound equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Of Men and Machines (F. H. McGraw & Company, Inc.); Look to the Sky (Pan American Airways); Destination Nassau (Nassau Trade Development Board); Fun Across the Sea (Italian Line); Voici La France (Pan American World Airways).

CRAVEN FILM CORPORATION

446 West 43rd Street, New York 36, N.Y. Phone: BRyant 9-7256

Date of Organization: 1950

Thomas Craven, President Harvey C. McClintock, Vice-President

Marvin Barough, Comptroller

D. William Robinson, Production Manager Morton S. Epstein, Supervising Editor Anne B. Rauppius, Office Manager

SERVICES: Motion pictures for government, industry, religion, and education; live-action and animated TV commercials; live programs for meetings and conventions; filmed series shows for television. FACILITIES: Air conditioned sound stage with construction facilities; camera, sound and lighting equipment; fully equipped editing and projection rooms.

MOTION PICTURES: Asian Artists in Crystal (Steuben Glass); Land of Bengal (Indian Jute Mills Association); The People's Heritage (National Parks Service); Near East Adventure (Near East Foundation): The Washington Mosque (U.S.I.A.). TV COMMERCIALS: For General Mills, Carter Products Company, Procter & Gamble, Inc., The Brand Names Foundation, The Nestle Company, Republic Shirtings, Inc., Welch's Grape Juice Products Company, Inc.

SHAMUS CULHANE PRODUCTIONS, INC.

207 E. 37th Street, New York 16, N.Y. Phone: MUrray Hill 2-6812

Branch Office: Chicago, 203 N. Wabash Ave. Branch Office: Hollywood 28, 6226 Yucca St., Dave Lurie, *in charge*.

Date of Organization: 1945

Shamus Culhane, President Maxine Marx, Secretary, Treasurer Peggy Kenas, Dir. Sales Planning & Research

Leonard Key, Sales Manager
Dave Lurie, Exec. Prod. (Hollywood)
Rodell Johnson, Director, Animation
Irwin Wallman, Director, Live Action

SERVICES: Full production facilities for animation and live action in 16 & 35mm motion pictures for industry, public relations, sales training; TV commercials, program films and feature motion pictures. FACILITIES: New York and Hollywood studios, with 80 animation stands, sound stages, recording studios; editing and foreign language facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Unchained Goddess, The Strange Case of Cosmic Rays (Bell Telephone Company). SLIDEFILM: Hottest Thing



in Town (Prudential Insurance Company of America). TV COMMERCIALS: For Peter Paul Almond Joy, Mounds (Dancer Fitzgerald & Sample); National Trust Company, Molson's Ale, Marguerite Cigars, H. J. Heinz of Canada (MacLaren Advertising); Ballantine Beer (William Esty); Marlboro Cigarettes (Leo Burnett); Alka-Seltzer, One-A-Day Vitamins, VO-5 Rinse Away (Goeffrey Wade); Poll Parrot Shoes (Krupnick Associates); Feen-amint, Chooz (Doherty, Clifford, Steers & Shenfield); Vel Beauty Bar, Halo Shampoo (Carl S. Brown Co.); Esquire Shoe Polish (Emil Mogul); Red Cap Ale (McKim Advertising); Frigidaire (Kudner); Quaker Puffed Wheat & Rice, Sugar Puffs (Wherry, Baker & Tilden); Scotties & Towels, Lux Soap & Whisk (J. Walter Thompson) and others.

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ROBERT DAVIS ASSOCIATES, INC.

21 East 63rd Street, New York 21, N.Y. Phone: TEmpleton 8-8410

Date of Organization: 1952

Robert F. Davis, President, Exec. Producer Jay Bonafield, Vice-President Henwar Rodakiewicz, Director Hendore Lawrence, Supervising Director John Hoppe, Vice-President Mabel Henderson, Office Manager

SERVICES: Motion picture production including industrial, documentary, TV commercials and entertainment films. Animation-by-Mobilux, exclusive producers. FACILITIES: Mobilux studio; completely equipped editing rooms: sound equipment, camera, lights necessary for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The 1958 Chevrolet (Chevrolet). TV COMMERCIALS: for Olympia Beer, Standard Oil Company of Indiana, Wilson & Company, Avon and Kellogs.

DEPICTO FILMS CORPORATION

254 West 54th Street, New York 19, N.Y. Phone: COlumbus 5-7620

Date of Organization: 1942

John Hans, Chairman of the Board J. R. von Maur, President Charles S. Hans, Vice-President & Secretary

Carl V. Ragsdale, Vice-President Ray B. Helser, Vice-President

SERVICES: Specialists in the creation and production of sales training and sales promotion programs: includes research, consultation, editorial and full production services for motion pictures, sound slidefilms, filmstrips, slides, Vu-Graphs, transparencies, television film commercials. FACILITIES: Studio, art, technical animation, cutting and editing rooms, darkrooms, typesetting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Big Game (Sinclair Refining Company); Value Engineering, Basic Nursing Care—4 films (U.S. Navy); Adver-

DEPICTO FILMS: Cont'd.

tising at Work (American Cyanamid Company); Phone Power (American Telephone & Telegraph Co.); How to Train, Two Ways to Train (Standard Brands, Inc.); Automotive Trouble Shooting, Automotive Data Process Systems (U.S. Army); Diamonds International (DeBeers Consolidated Mines), SLIDE-FILMS: Something New Afoot (Collins-Aikman); Projecting a World Wide Image, Making Friends for Coca-Cola (Coca-Cola Company); How to Prepare Better Newspaper Advertising (N.A.E.A./N.R.D.G.A.); What Makes It Sew, Let's Do It Right, New Slant on Swing (Singer Sewing Machine Company); Selling Today's Bread Today, How To Sell Fresh Bread (Continental Baking Company); Molded Masters of the B.T.U. (M.I.M.A.); Voice of Your Business (Bell Telephone Company); Let's Get Together (Westinghouse Electric Corporation); Buried Treasure, Cherchez La Femme (Post Cereals Div. General Foods); The Finishing Touch (Chicago Printed String Company); Clear the Road for Profits (Food Topics); Pitch on Premier (Broyhill Furniture Company); 5 Minutes to Midnight, Tour Sales Training (Transworld Airlines); Five Building Blocks of Value (James Lees And Sons Company). FILM-STRIPS: Third Graders Learn (National Dairy Council); Streamliner (Westinghouse Electric Corp.); Regal Oils (The Texas Company); Spring Dealer Campaign (Sinclair Refining Company); Good Grooming (Bristol-Myers Company); 9 Reasons Why (Standard Brands Company); Fall-1957/Speed Charge Service (The Texas Company); Jet Plane (U.S. Rubber Company); Twin-Pack (The Borden Company). TV COMMERCIALS: For Sylvania Bulbs, Ford Company, Michigan Blue Cross (J. Walter Thompson Company); Yuban Coffee (Benton & Bowles); Chef-Boy-Ar-Dee, Borden Contest (Young & Rubicam); Christmas Club 1958, Arm & Hammer Sal Soda (Brooke, Smith, French & Dorrance); G. E. Telechron (N.W. Ayer & Son, Inc.).

DEPICTORAMA ("Showmanship in Business")

254 West 54th Street, New York, N.Y. Phone: CIrcle 7-0086

Date of Organization: 1957

Joseph F. Kilmartin, Viee-Pres., Gen. Mgr.

SERVICES: Specialists in group communications -devoted to sales meetings and presentations for top level management. FACILITIES: Complete staging, lighting, set designing, prompting and cueing services; also complete preparation for meetings, including script, artwork, mechanical production, staff directors; full projection facilities for all types of motion pictures, sound slidefilms, Vu-Graph and slide presentations (rear projection and carbon

(For complete data see Depicto Films listing.)

Your Most Dependable Buyer's Guide

* The pages of this Annual Production Review provide reference data attested for accuracy by executives of all listed companies. Client and film references are provided as warranty of recent experience in business film production during the past year. 樂

DISCOVERY PRODUCTIONS, INC.

261 Fifth Avenue, New York 16, N.Y. Phone: MUrray Hill 3-7211

Date of Incorporation: 1954

Rudy Bruner, President

David Epstein, Vice-President, in charge of Production

Mary Lang, Secretary

SERVICES: Industrial, educational, public affairs and sales films. FACILITIES: Shooting and cutting facilities for 16 and 35mm; staff personnel for every phase of production from writing to distribution.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Lookout for Comfort (Rodney Metals, Inc. and Modern Venetian Blinds, Inc.); Fundamentals of Bowling, series of 4 quarter-hour films distributed on television and to non-theatrical groups (American Machine & Foundry Company). FILMED TV PROGRAMS: Bowling Time, series of 26 onehour programs currently telecast on more than 200 stations (American Machine & Foundry

*

Company).

Kevin Donovan Films

15 West 44th Street, New York, N.Y. Phone: YUkon 6-6049

John Bennewitz, in charge

(See complete listing under New England)

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y. Phone: MUrray Hill 2-0040

Date of Organization: 1946

Maurice T. Groen, President Ronald T. Groen, Vice-President, Production

SERVICES: Industrial, public relations, international travel; sales promotion and horticultural motion pictures, TV shorts and commercials; color stock shots. FACILITIES: Camera crews in New York, Los Angeles, Sweden Austria, South Africa and Malaya.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Winter in the French Alps (French Government Tourist Office); The Swedish Way to Sunshine Splendor (Swedish American Line); High Above a Cloud (Scandinavian Airlines System); Yours to Protect, Pheasant Island (Carling Brewery).

DYNAMIC FILMS, INC.

112 W. 89th Street, New York 24, N.Y. Phone: TRafalgar 3-6221

Date of Organization: 1946

Nathan Zucker, President

Lee R. Bobker, Vice-President Lester S. Becker, Executive Producer

Maury J. Glaubman, Director, Public Affairs Division Sol S. Feuerman, Director, Medical Division

Gerald Carrus, Comptroller James Townsend, Director Technical

Services J. J. Fitzstephens, Director Creative

Irving L. Oshman, Editorial Supervisor

Seymour Weissman, Director Creative Services

Murry Schlesinger, Director Distr. Dynamics

Michael Paul, Studio Manager

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Major Vertebral Conduction Anaesthesia (Winthrop Laboratories); Victory Circle (Perfect Circle Corporation); The 500 Mile Adventure (General Petroleum Corp.); 8th Annual Darlington, Southern 500 (Wynn Oil Company); The Doctor Defendant (William S. Merrell Company); Wheels of Gold (Raybestos-Manhattan, Inc.); M.D.-U.S.N. (United States Navy); Vaginitis (Ortho Pharmaceutical Corp.); Sand Barrier (The Pure Oil Company); Common Enemy (Anahist Company, Inc.); To Build a Dream (Mercury Division, Ford Motor Company); The Big Challenge (Chevrolet Div., General Motors Corp.); An American Girl (Anti Defamation League); On the Threshold (United Church of Christ); Wheels of Change (Evangelical & Reformed Church). TV COMMER-CIALS: For Bulova Watch Company, Inc. (McCann, Erickson); Charles Antell, Inc. (Paul Venze Associates); Firestone Tire & Rubber Co. (Vickers & Benson); Socony Mobil Oil Company, Inc. (Compton Advertising) and directly for Comfy Manufacturing Company, Pan American World Airways, Inc., Police Athletic League, Muscular Dystrophy Association of America, Boys Clubs of America.

EDITORIAL FILMS, INC.

10 East 40th Street, New York, N.Y. Phone: MUrray Hill 6-3773

Babette J. Doniger, President Dwight Godwin, Production Manager

SERVICES: Complete production services; scripts, shooting, editing, for public relations films for television and educational purposes. Promotion and distribution of films to television stations. FACILITIES: Fully equipped editing rooms. Film cleaning and handling for distribution.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Are You This Man (McCall's Magazine - Shoe Association); Young Living (Seventeen Magazine); Careless Cash (American Express Company); Fun With Frosting (Procter & Gamble-Crisco); Medical Milestones (Crest-Benton & Bowles).

CHARLES ELMS PRODUCTIONS, INC.

25 Vanderbilt Avenue, New York 17, N.Y. Phone: MUrray Hill 6-8877

163 Highland Ave., No. Tarrytown, N.Y. Phone: MEdford 1-3363

Date of Incorporation: 1952

Charles D. Elms, President Charles D. Elms, Jr., Vice-President Ruth M. Elms, Secretary

Robert B. Bacon, Vice-Pres. & Treasurer

SERVICES: Producer of 16 & 35mm motion pictures; 70mm "Bonel" (wide screen professional and commercial presentations); slide motion; sound slidefilms; slide presentations; training manuals and charts. FACILITIES: Studio and technical laboratory, mobile unit, "Bonel" camera.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: That Little Black Box,
This Is Sperry (Sperry Group of Sperry
Rand); Production Planning & Control in
U.S. Navy Shipyards (U.S. Navy): The New
Stero-Vac (Crown Cork & Seal Company);
Mid-Season (Philip Morris, Inc.). SLIDEFILM:
What's the Answer on Cigarettes (Philip
Morris, Inc.). TV COMMERCIALS: 13 for Andre
Richard Inc (Richard Henne Inc.).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N.Y. Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engel, President Robert L. Marx, Vice-President

Joseph T. Williams, Exec. Head of Camera & Editing Dept.

Lorraine Knight, Production Coordinator and Casting Supervisor

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; limited and full animation 16mm & 35mm. FACILITIES: Complete studio facilities. Location film & sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Brown 'N Serve (Merita Bread); Roland & Roger Spot Series (Mackintosh Candy Company); Norelco Speedshaver Show (Norelco Speedshaver); Success Story—U S A (Sunbeam Bread); Bold Journey (Pillsbury Mills).

** FARRELL & GAGE FILMS, INC.

213 East 38th Street, New York 16, N.Y. Phone: MUrray Hill 3-8358

Date of Organization: 1951

Matt Farrell, President & General Manager G. Lillian Farrell, Secretary

William McAleer, Vice-President & Director of Photography

Joseph Faro, Production Manager Carlos Orta, Film Editor

Services: Production and distribution of sound motion pictures and sound slidefilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slidefilm production in black and white and color, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Blasting Vibrations (Hercules Powder Company); Modern Miracle Makers (Manufacturing Chemists' Assn., Inc.) Handling Ships' Boats and Heavy Cargo in the Transport Area (U.S. Navy); Natural Gas for Appalachian Markets (New York State Natural Gas Corp.); Half-Second Butyrate Lacquer (Eastman Chemical Products, Inc.).

FILMFAX PRODUCTIONS

10 East 43rd Street, New York 17, N.Y. Phone: MUrray Hill 7-7758

Studio and Laboratory: Station Plaza, Bedford Hills, N.Y. Sewell Booth, in charge.

Henry Clay Gipson, President Eloise Walker, Vice-President and Secretary Virginia Blount, Scripts John Lencicki, Art Director

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound; color slides. FACILITIES: Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: silent educational filmstrips for: American Iron & Steel Institute, New York Times, Hartford Fire Insurance Company, Grocery Manufacturers of America, Joint Council for Economic Education, Empire Sales Training, Museum Extension Service.

FILM GRAPHICS INC.

245 West 55th Street, New York, N.Y. Phone JUdson 6-1922

Date of Incorporation: 1946

Lee Blair, President
Bernie Rubin, Director
Donald Towsley, Director of Animation
Sidney Greenhaus, Production Manager
Cal Schultz, Chief Editor
Roger Rothstein, Charge of Studio

SERVICES: Complete motion picture production, 35 mm and 16 mm; live action, animation and special effects. FACILITIES: 50' x 100' studio in New York city; two 35mm B.N.C. Mitchell cameras; complete sound recording facilities; 36mm Mitchell rear screen projector; editing equipment and facilities; 4 animation stands; optical facilities; 40 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Using DuPont Aircraft Rivets (E.I.DuPont deNemours & Company); Refining of Copper (International Nickel Company); Man Learns to Heal (U.S. State Department); The Magie Moment (C.I.T.); classified projects for U.S. Navy.

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FILMWAYS, INC.

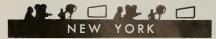
18 East 50th Street, New York City, N.Y.

Phone: PLaza 1-2500

Date of Organization: 1952

Martin Ransohoff, President
Mickey Dubin, Vice-President, in charge of
Sales

Lee Goodman, Vice-President, in charge of Production



Nick Webster, Vice-President, Creative Richard Sage, Secretary

SERVICES: Complete production of 35mm and 16mm color and black and white motion pictures, slide films, film strips, telops of all kinds. FACILITIES: Two complete studios in New York City, one in Hollywood, and worldwide location facilities.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: for Ford Motor Company, Eastman Kodak (J. Walter Thompson); Colgate-Palmolive, Brown and Williamson (Ted Bates); Liggett and Myers (McCann-Erickson); General Foods, Procter & Gamble (Benton & Bowles); Chrysler Corporation (N. W. Ayer); Lever Brothers (Foote, Cone & Belding); Sunshine Biscuits (Cunningham & Walsh); Bristol-Myers (BBD&O); American Tobacco (Sullivan, Stauffer, Colwell and Bayles); Procter & Gamble (Compton); General Foods (Young & Rubicam).

Fiore Films

Room 1103, 332 West 52nd St., New York, N.Y.

William Kohler, Executive in charge (See complete listing under New Jersey area)

₩ FORDEL FILMS, INC.

1187 University Avenue, New York 52, N.Y. Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, Pres. & Exec. Producer
Enid Borde, Secretary-Treasurer
Don Livingston, Director Producer
Richard A. Kent, Director of Sales
Herbert F. Lowe, Prod., Religious Films
Walter G. Snowden, Spec. Asst. to President
James M. Logan, Production Manager
Michael Livesey, Director of Photography
W. Edward Downton, Account Executive
Dennis Gunst, Research
William V. Martin, Comptroller
Reginald McMahon, Editorial Supervisor

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete responsibility, including planning, production & printing; specialists in color, live and animated. FACILITIES: Sound studio; complete cameras, lights, and sound equipment for studio and location production; animation stand; cutting rooms; recording rooms; 16mm magnetic and optical interlock screening facilities; color printing lab; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Report on Compazine Therapy in Psychotic States (Smith, Kline & French Laboratories); The Sheep That Count (American Cyanamid Co.); Vanishing Vita-

(American Cyanamid Co.); Vanishing Vitamins (E. R. Squibb & Sons); Preparation of Material for Needle Injection (U.S. Navy); Aurofac Facts (American Cyanamid International).

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ALLEN A. FUNT PRODUCTIONS

White Gates, Croton-on Hudson, N.Y. Phone: CRoton 1-8847

Date of Organization: 1946

Allen A. Funt, President

SERVICES: Producers of concealed "Candid Camera" motion pictures for industrial and sales training, promotion and public relations, theatricals, television shows and commercials. FACILITIES: Mitchell NC cameras, synchronous tape recorders; special equipment and techniques for concealment; full production facilities through associates in London, Paris; projection, cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: "Candid Camera" subjects only for: Minneapolis-Honeywell Company, Curtis Publishing Company, Ronson Corporation, Nash-Kelvinator Corporation.

WILLIAM J. GANZ COMPANY, INC. (A Division of the Institute of Visual Training, Inc.)

40 East 49th Street, New York 17, N.Y. Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, President

Herbert R. Dietz, Production Manager Vincent J. Capuzzi, Distribution Manager

Jane Page, Comptroller

Services: Producer and distributor of 16 and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television. Production from script to screen. Motion pictures 16 and 35mm, b&w and color. Slidefilms — 35mm b&w and color. Films for public relations, industrial, television, documentary, travel, educational, scientific, merchandising, and orientation, animation. Sound recording, editing and re-editing films, minute movies. Distribution for all films and TV commercials. FACILITIES: Studio equipment; creative staff, development of story ideas and merchandising campaigns, editing room fully equipped for film and tape.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: From The Heart of Town, Cardiac Resuscitation, Spanish and Portuguese version (E. R. Squibb & Sons); A Report to the Armed Forces, On the Job for You (American Red Cross).

GERALD PRODUCTIONS, INC.

421 West 54th St., New York, N.Y. Phone: PLaza 7-2125

Date of Organization: 1955

Gerald Auerbach, Exec. Producer
William V. Adams, Director of Sales
Hampus Morner, International Dept.
Alfred Traum, Business Manager
Diana Paul, Casting
Melrick Landen, Public Relations Dept.
Stuart Grant, Suprv. Editor
Jaroslaw Momstyrsky, Creative Director

SERVICES: All aspects motion picture production for theatre, television, public relations

and industry. Facilities: Complete production facilities, editing, sound, two stages, recording, projection theatre.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A World Alone, The Ordeal of Thomas Moon (Smith, Kline & French Labs); The Maltese Cross (Muscular Dystrophy Association of America); What Is a Network, series (National Broadcasting Company); Banners Over Valley Forge (Boy Scouts of America).

JACK GLENN, INC.

207 East 37th Street, New York 16, N.Y. Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, President
A. J. Hill, Vice-President
Bernice Trefman, Art Director

Services: Production, writing, direction and editing of special-purpose and entertainment motion pictures; commercials and slidefilms; specializing in the institutional business film; films for p.r., promotion, orientation, educ, designed with either fiction or documentary format. A corporation of services contracting separately for script-writing and/or directing. Contract or sub-contract. Facilities: Wall, Bell & Howell, Mitchell cameras; lighting/sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Home of the Braves (National Council of Y.M.C.A.s.); Military Government (U.S. Army); Information Plus, script only (Muller, Jordan & Herrick—McGraw-Hill). SLIDEFILM: The Y's the Way (National Council of Y.M.C.A.s.). TV COMMERCIALS: for New York City Y.M.C.A. and National Council of Y.M.C.A.s. In preparation: Little Fish Are Sweet and Friday Is for Love (Malmon Productions).

Halas & Batchelor Cartoon Films, Ltd.

11 West 42nd Street, Room 1146, New York 35, N.Y. Phone: LOngacre 4-3346

Miss Irene Lee, Sales Representative

(See complete listing in International Section, under England)

Real Facts for Sponsors

-evidence of good faith

★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each listed company.

While TV commercials have grown in volume and production quality, these were not considered as sufficient evidence by themselves of experience with complete program films for business sponsors.

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PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York 19, N.Y. Phone: CIrcle 5-9140

Date of Organization: 1939

Paul Hance, Jr., President & Treasurer Dermid Maclean, Vice-President, Sales J. Allen Julier, Vice-President Kenneth Murray, Secretary

SERVICES: Research, writing and all other phases of 16mm motion picture production by permanent technical staff. Facilities: Complete camera, sound and lighting equipment for all types of field and location photography.

MOTION PICTURES: Monthly and Quarterly Progress Reports (Bell Telephone Laboratories, Inc.); Machining Stainless Steels (Armoo Steel Corporation); Soups, Sauces and Entrees (General Foods Corporation); Pyroceram Corning Glass Works); The Nature of Glass—to be released (Corning Glass Works)

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The Jam Handy Organization, Inc.

1775 Broadway, New York 19, N.Y. Phone: JUdson 2-4060

W. J. Riley, in charge

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N.Y. Phone: ELdorado 5-7762

Date of Organization: 1940

Irving Hartley, President Elda Hartley, Secretary-Treasurer Jean Brooks, Vice-President, in charge of Distribution

Wm. F. Bryant, Jr., Executive Producer James B. Gahan, Director-Writer

SERVICES: Specialty is writing and producing sponsored public service films for television and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipped with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom (with perambulator), 6 channel mixing console with full equalization, 171/2mm & 1/4" magnetic recording and dubbing, Rangertone and Fairchild pic sync., 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Room With a Future (Monsanto Chemical Co.); Award Winning Ideas for Your Home (American Viscose Corp.); Diamonds from the Rough (DeBeers Diamond Company); Man From Missouri (Asbestos-Cement Products Association); Wings to Hawaii, In Every Man's Heart (Pan American World Airways, Inc.); Bimini Blues (Museum of Natural History, Houston); IBM

Proyress Report (Film Counselors, Inc.); Asbestos Trailer (National Gypsum Company); Revolution Underfoot (Firth Carpet Company). TV COMMERCIALS: for Sears Roebuck & Company, American Viscose Corporation and Firth Carpet Company.



INDUSTRIAL FILM PRODUCERS, INC.

624 Madison Avenue, New York 22, N.Y. Phone: ELdorado 5-5677 Date of Organization: 1957 Alfred M. Evans, *President*

William Alley, Executive Vice-President

Jack Lane, Vice-President

SERVICES: Sales training, sales promotion and public relations motion pictures and slidefilms; glass slides; visual aids of all types. FACILITIES: Complete production facilities, company owned or leased; art department and cutting room on premises.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Profits in Progress (Westinghouse Electric Corp.); Steel Valley (Sharon Steel Corporation). SLIDEFILMS: How To Put Sales Power Into Your Business (Blue Coal Corp.); The Marvel At Your Finger Tips (General Telephone System); The Story of Gasoline (Ethyl Corporation); Three Way Everyday, The 1958 Line Plan (Colgate Palmolive Company); A Review Of The Coffee Business (Borden Food Products Co.); Inerease Your Sales Power (Congoleum-Nairn, Inc.). SLIDES and other visual aids for: Anthracite Information Bureau; Blue Coal Corporation; Ethyl Corporation; RCA Electron Tube Division; Ogilvy, Benson & Mather, Inc.; The Personnel Institute (Dancer-Fitzgerald-Sample, Inc.) and Select Magazine.



INFORMATION PRODUCTIONS, INC.

(See United States Productions, Inc.)

5 East 57th Street, New York 22, N.Y.

Phone: PLaza 1-1710

Date of Organization: 1951

For complete data see United States Productions, Inc. listing in Metropolitan New York area.

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N.Y. Studio: 415 West 55th St., New York 19, N.Y.

Phone: CIrcle 5-4830

Date of Organization: 1947

Branches: 18 George Aggott Road, Needham, Massachusetts. Phones: HIllcrest 4-0289, COmmonwealth 6-0800. H. Jeff Forbes. 1200 Westfall Road, Rochester 18, N.Y. Phones: HIllside 5-0883, GReenfield 3-3000, ext. 534. Don Lyon.

Victor Kayfetz, President, Exec. Producer Seymour Posner, Assistant to the Producer Abe Blashko, Animation Director Leo Levko, Mech. Production Supervisor Sylvia Gerson, Golden Snowball TV Plan Bertil Carlson, Engineer & Equipment Designer Irene Siegel, Production Assistant Donald Armstrong, Production Assistant Celeste Iannazzo, Production Assistant

SERVICES: Motion picture production, combining live cinematography and animation. Specialty is designing and producing sponsored "Public Service" films in color for television and distributing them on TV through Golden Snowball Division of the company. Special consulation and script preparation in coordination with sponsors' public relations and advertising efforts; assist with preparation of film promotion and distribution plans. Trairing, indoctrination and sales promotion films. FACILITIES: Solely owned 16mm and 35mm equipment for live shooting: 35mm Eclair Camerette, B&H 70 #2DR, 16mm Camerette. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment: tripods, high hat, dolly, location lighting equipment, cables, two station wagons, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Chain Saw Safety Pays Off, Chain Saws Pay Off on the Farm (Homelite, Div. Textron Inc.); Fabrication of High Temperature Steam Systems, 3 parts, Introduction, Bending & Stress Relieving, Welding and Installing (U.S. Navy); Trailer Sailors (National Association of Engine and Boat Manufacturers); Graphic-57 (Consolidated International Equipment and Supply Corporation); The Age of Discovery (Young America Films). TV COMMERCIALS: Cortal (Winthrop Products, Inc.); 1958 National Motor Boat show (National Association of Engine and Boat Manufacturers); 1957 United Fund Campaign (United Fund of Greater Boston); Homelite movie ad and TV campaign (Homelite, division of Textron, Inc.); Parakeet TV spots (R. T. French Company).

HERBERT KERKOW, INC.

480 Lexington Avenue, New York 22, N.Y. Phone: PLaza 1-1833

Date of Organization: 1937 Date of Incorporation: 1946

Herbert Kerkow, President and Treasurer Rosemond Kerkow, Secretary

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and rerecording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm and Maurer and Arriflex, 16mm).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Annual Fashion Show—

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Annual Production Review Issue of 1958.



1957 (Warner Brothers Company); Progress Reports #2 & #3; Prototype (Bell Telephone Laboratories, Inc.); Pursuit of Happiness; Teaching English to Spanish Speaking People; Teaching English to Arabic Speaking People (U.S. Information Agency).

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KEY PRODUCTIONS, INC.

527 Madison Avenue, New York 22, N.Y. Phone: ELdorado 5-2180

Date of Incorporation: 1948 James D. Kantor, *President* William M. Kahn, *Vice-President* James E. Patrick, *Secretary*

SERVICES: Specializing producers of motion pictures and filmstrips for sponsorship by commercial organizations, such as newspapers, banks and insurance companies.

RECENT PRODUCTIONS AND SPONSORS
FILMSTRIPS: "Current Affairs" series (19571958) including these titles: Words as
Weapons; The Middle East—An Economic
Overview: The New Japan; The Geophysical
Year; The Transportation Revolution; Central
Africa—Focus on Liberia and Ghana; Water
Resources—American Faces a New Problem;
Outer Space—The New Frontier. Sponsors
include 35 newspapers in the United States
among which are the New York Journal American, Cleveland Press, Indianapolis Times,
Buffalo Evening News, Houston Chronicle,
Honolulu Advertiser, Baton Rouge StateTimes, Worcester Telegram and Detroit Times,

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KLAEGER FILM PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y. Phone; JU 2-5730

Date of Organization: 1957 Robert H. Klaeger, *President* John J. Fenton, *Vice-President*

SERVICES: Permanent staff in all phases of motion picture production; production, camera, scenic design, editorial and animation.

RECENT PRODUCTIONS AND SPONSORS FILMED TELEVISION SHOWS: Wide Wide World (General Motors-McManus, John & Adams); Navy Log (U.S. Rubber-Fletcher D. Richards); Steve Allen Show (Greyhound-Grey Advertising). TV COMMERCIALS: for Camel Cigarettes, Ballantine, Winston Cigarettes (Wm. Esty); Savarin, Imperial Margarine, Nebs (Foote, Cone & Belding); National Distillers, Vel, Newport Cigarettes (Lennen & Newell); Lucite Auto Finish (E. I. DuPont de Nemours); Westinghouse (McCann-Erickson); Scripto (Donahue & Coe); Anacin (Ted Bates); Pontiac (McManus, John & Adams); Tide (Benton & Bowles); Desert Flower, Old Spice, Friendship's Garden (The Wesley Associates); Scotchgard (McManus, John & Adams); Automatic Pinspotter, Voit Sports Equipment, DeWalt Power Shop, Wheel Goods (Fletcher D. Richards).



KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.

Phone: Clrcle 5-6710

Date of Organization: 1947

Howard A. Lesser, President Frank Beckwith, Vice-President, in Charge

of Production

Thomas S. Dignan, Vice-President Renzo Olivieri, Vice-President

Ann Serra, Secretary Joseph Dushock, Editorial Chief Byron Rabbitt, Art and Animation

SERVICES: Production from original research to finished film. SPECIALTY: documentary, training and public relations motion pictures and slidefilms. FACILITIES: Production equipment, editing, animation and slidefilm lepartments.

MOTION FICTURES: Ideas To Help You Sell (Sales Communication, Inc.); Superior Insulation at Low Cost (Owens Corning Fiberglas); The House That Pablo Built, A Man's Castle (Ibec Housing Corporation); Key Posts for Key Men (U.S. Air Force). TV COMMERCIALS: For Lennen & Newell; Sullivan, Stauffer, Colvell & Bayles; Reach McClinton & Co.

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ROBERT LAWRENCE PRODUCTIONS, INC.

418 West 54th Street, New York 19, N.Y.

Phone: JUdson 2-5242 Teletype: NY 1-1554

Date of Organization: 1952

Affiliate: Grantray-Lawrence Animation, Inc., 716 North La Brea, Hollywood 28, Cal. Phone: WEbster 6-8158. Ray Patterson, President; Robert L. Lawrence, Vice-President: Grant Simmons, Secretary, & Treasurer.

Lawrence-Schnitzer Productions, Inc. 1040 N. Las Lalmas, Hollywood 38 Phone: HOllywood 2-5577 Gerald Schnitzer, Exec. Vice-President

Loucks & Norling Studios, Inc. 418 W. 54th St., New York 19, N.Y. Phone: CIrcle 7-2366

Howard Lawrence, Business Manager

Foreign Office: Robert Lawrence Productions (Canada) Ltd., 32 Front Street, West; Toronto 1, Ontario, Canada. Phone Empire 4-1448. John T. Ross, Vice-President, & General Manager.

Robert L. Lawrence, President Louis Mucciolo, Vice-President, in charge of Studio Operations

Henry Trainman, Vice-President, in charge of Editorial Operations

Philip Kornblum, Treasurer

Martin L. Low, Vice-President in charge of Sales

Sales
John Gilmour, Staff Director
Jerry Maticka, Production Supervisor
Doris Reichbart, Production Supervisor
Audrey Sammons, Casting Director
Roy Townshend, Assist. Studio Mgr.
Bill Bernal, Creative Supervisor

Peter Cooper, Mgr. of Animation Operations

Sal Scoppa, Assistant Director Glenn Botkin, Production Supervisor Torben Johnke, Director of Photography

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60' x 125' studio.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Birth of a Promotion (Gerber Products Company); The Hope That Jack Built, Investing With a Purpose (National Association of Investment Companies); Prelude to Plenty (American Cyanamid); Seven Days to Live (Black & Decker); The Sound of Power (Koppers Industrial Sound Control Division). TV COMMERCIALS: For Alcoa (Fuller, Smith & Ross); American Beer (Van Sant Dugdale); American Can Company (Compton); Atlantic Gasoline (N. W. Ayer); Bayer Aspirin (Dancer, Fitzgerald, Sample); Campbell Soup (Cockfield Brown); Canada Dry (Mathes); Cheer (Young & Rubicam, Toronto); Delsey (Foote, Cone & Belding); DuMaurier Cigarettes (Vickers & Benson); P. F. Flyers (McCann-Erickson); Gerber Baby Foods (D'Arcy); Hoppers (Ted Bates); Ideal Toy (Grey); Jello (Baker); Johnson & Johnson (Young & Rubicam); Kings Men (Edward H. Weiss); Pall Mall (Sullivan, Stauffer, Colwell & Bayles); Reynolds Aluminum (Clinton E. Frank); Texaco (Ronalds); Winston Cigarettes (William Esty) and others.

JAMES LOVE PRODUCTIONS, INC.

115 West 45th Street, New York 36, N.Y. Phone: JUdson 2-4633

Date of Incorporation: 1952

James A. Love, President
C. Austin Love, Sales Manager
James Wille, Production Supervisor
William D. Henry, Editorial Supervisor

SERVICES: Complete motion production services, including script writing, animation, art and photography. FACILITIES: New York production offices.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Happy Mowing (O. M. Scott Company); The Tiger (Gruman Aircraft Company); Hawk Reports #1 and #2 (Raytheon Manufacturing Company); Teaching by Guided Discussion (U.S. Air Force).

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LUX-BRILL PRODUCTIONS, INC.

1733 Broadway, New York 19, N.Y.

Phone: PLaza 7-1540

Date of Organization: 1950

Richard S. Dubelman, Client Liaison, Production Supvr.

Victor Kanefsky, Production Coordinator Herbert D. Brown, Editorial Department Donald Holtzman, Studio Manager Anne L. Bauer, Office Manager

SERVICES: Complete production of live and or animated motion pictures and slidefilms from idea to stage to screen stage. Editing and reediting company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Complete animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; complete creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Francesca (Foster Parents' Plan, Inc.); Manhattan Shirt Tale (Manhattan Shirt Company); Your Air Force Reserve (U.S. Air Force); This Is Barrington (American Can Company); Mr. Toy Dealer (Remco Toy Company); Magic Heart of Copper (Bridgeport Brass Company). TV COMMER-CIALS: For Procter & Gamble's Crisco, Dash and Ivory Soap; General Foods; The Nestle Company, Standard Oil Company, Atlas, Uniflo, Esso Divisions; Prudential Insurance Company, for 20th Century Program; Sterling Drug Company; New York Stock Exchange; Oakite; Tangee; The Nationwide Insurance Companies; Burgess Company and others.

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MARATHON TV NEWSREEL, INC.

10 East 49th Street, New York 17, N.Y. Phone: MUrray Hill 8-0985

Date of Organization: 1948

Branch: Marathon News, 73 Delamere Road, London, W-5., England. Maurice Ford in charge. Marathon Newsreel, 117 bir rue Ordener, Paris 18, France. Jean Magny, in charge.

Konstantin Kalser, Pres. & Exec. Producer Kenneth Baldwin, Vice-President and Supervisor of Production

Charles Van Bergen, Director of News and Special Events

Jean Hauck, Director of Administration Cindy Karp, Distribution & Traffic Manager

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and large U.S. cities. Foreign offices in London, Paris & Berlin.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: This Way Up (Sikorsky Aircraft); Five Miles West (Volkswagen); Talos (Radio Corporation of America); The Calculated Delivery (E. F. Hauserman Company); Mobilgas Economy Run (Socony Mobil Oil Co.); NACA Story (International Business Machines); Outlook-Automation (NBC-TV). NEWSREELS: for Sikorsky Aircraft, Socony Mobil Oil Co., Trans World Airline, Inc., International Business Machines and Volkswagen. TV COMMERCIALS: For Chrysler Corporation (McCann-Erickson, Inc.); U.S. Steel Corporation (Batten, Barton, Durstine & Osborn, Inc.); Socony Mobil Oil Company (Compton Advertising, Inc.).

Your Dependable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing.



MGM-TV, Division of Loew's, Inc.

1540 Broadway, New York, N.Y. Phone: JU 2-2000

Date of Organization: 1956 (Parent company—1924)

Branches: 1625 Central Parkway Blvd., Cincinnati, Ohio. Arthur Breider, in charge. 360 North Michigan Ave., Chicago, Illinois. Dick Lewis, in charge. MGM Studios, Culver City, California. Maurice Gresham.

Buzz Ellsworth, Executive Producer Elmer Wilschke, Business Manager Richard Harper, Sales Manager Richard Brand, New York Sales Manager

SERVICES: Producers of industrial films and TV commercials, both live action and animated. FACILITIES: 187 acre Metro-Goldwyn-Mayer Studios in Culver City, California. 30 sound stages, including world's largest; 5 outdoor lots with lakes, forests, etc. Complete laboratory, editing and animation facilities.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: for RCA Victor (Kenyon & Eckhardt, Inc.); Eastman Kodak, Schlitz (J. Walter Thompson Company); Pure Oil Company, Kellogg Cereals (Leo Burnett Company, Inc.); Standard Oil Company of Indiana (D'Arcy Advertising Company); Bell & Howell (McCann-Erickson, Inc.); Houbigant Perfumes (Ellington & Company); Toni Division of Gillette (North Advertising Company, Inc.); Maybelline, Helene Curtis (Gordon Best Company); Richard Hudnut, Junket Division of General Foods (Sullivan, Stauffer, Colwell & Bayles); Duncan Hines Cake Mix (Compton Advertising, Inc.); Pillsbury (Campbell-Mithun, Inc.); Johnson's Wax (Foote, Cone & Belding, Inc.); Scripto Pens (Donahue & Coe).

MEDICAL FILM GUILD, LTD.

506 West 57th Street, New York 19, N.Y. Phone: CIrcle 7-0510

Date of Organization: 1930

Joseph P. Hackel, President, Producer, Director

Lucille S. Hackel, Secretary & Treasurer Helvi Bell, Gladys Nemens, Writers John Malinowski, Photography Eve Madsen, Art Director J. Del Rivero, Distribution Dept.

SERVICES: Motion pictures, sound slidefilms and TV commercials, 16mm or 35mm. FACILITIES: Permanent sets for medical use; sound stage, including 35mm Debrie, Akeley, Bell & Howell and 16mm Maurer, 16mm Cine Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Human Nose—What Makes It Different (Alcon Laboratories, Inc.); Affeciones des Sistema Vascular Periferico (U.S. Vitamin Corporation); Bilateral Fimbroplasty—A Bilateral Salpingostomy for Clubbed Tubes (New York Medical College); An Arthroplasty of the Hip for Congenital Dislocation in Children (University of Penn-

sylvania); The Doctor's Secretary! The Girl Who Controls the Salesman's Destiny! part III of sales training program (collaboration between Pharmaceutical Industry and Medical Film Guild, Ltd.).

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MEDICAL DYNAMICS, INC.

405 Park Avenue, New York 22, N.Y.

Nathan Zucker, President Lee R. Bobker, Vice President Sol S. Feuerman, Executive Director Lester S. Becker, Secretary

 $(\mbox{See complete listing under Dynamic Flms,} \\ \mbox{Inc.})$

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MPO PRODUCTIONS, INC.

15 East 53rd Street, New York 22, N.Y. Phone: MUrray Hill 8-7830

Date of Organization: 1947

Mid-West Sales Office: 6560 Cass Ave., Detroit 2, Michigan. Ross M. Sutherland, Sales Manager

Judd L. Pollock, President
Lawrence E. Madison, Vice-President
Marvin Rothenberg, Vice-President
Arnold Kaiser, Secretary & Treasurer
Gerald Hirschfeld, Vice-President
Zoli Vidor, Director of Photography
William E. Huston, Sales & Promotion Mgr.
Victor Solow, Producer
Joseph Moncure March, Scenario Editor and
Producer

Ira Marvin, Joe Kohn, Lewis Jacobs, Producers

Gerald Kleppel, Supervisor of Editing Department

Sanford Greenberg, Business Mgr. Mickey Schwarz, Producer-Director Burton Rowles, Writer-Producer Max Glanbard, Producer-Director Jack Safran. Lab. & Print Control

Services: Complete production of films for sales promotion and training; public relations; information and training films for U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. FACILITIES: 16mm and 35mm cameras, lighting, sound truck, camera cars, etc. Latest magnetic sound equipment. Cutting and projection rooms. Five shooting stages, set construction shop, dressing rooms, etc.

MOTION PICTURES: Man in the Doorway (American Cyanamid); The Stylist (Ford Motor Company); Bay at the Moon (Remington Arms Company); A Horse, A Calf & an Egg (Eli Lilly & Company); A New Shade of Green (U.S. Air Force). TV COMMERCIALS: For Philip Morris, Newport Cigarettes (N.W. Ayer); Arrid, Sperti, Heet, Kripton, Freezone,

RECENT PRODUCTIONS AND SPONSORS

M & M Candies (Ted Bates & Company); Gayla Soap, Hit Parade, Scotch Tape, U.S. Steel, Wisk (BBD&O); Gaines Dog Food, Ivory Snow, Post Cereals, Schick Shavers and

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Annual Production Review Issue of 1958.



Lighters, Tide, Johnson's Wax, Parliament, Whirl (Benton & Bowles); Kellogg's, Marlboro (Leo Burnett); United Motors, American Safety Council (Campbell-Ewald) and others.

MULLER, JORDAN AND HERRICK

235 East 50th Street, New York 22, N.Y. Phone: PLaza 1-3460

Date of Organization: 1955

Frank B. Muller, Partner John T. Jordan, Partner

William F. Herrick, Partner, chg. A-V Dept. Nicholas Dancy, Producer-Director

Services: Motion picture production; research, script, photography, editing through to answer print. Also handle print distribution and promotional work. Slidefilm production; complete sound slidefilms from idea, through research, script, storyboard, visualization, supervised art production, photography, narration, sound recording, to the finished film strip. FACILITIES: Editing; 2 staff writers; staff director; staff art director and complete art studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Atom Comes to Town (U.S. Chamber of Commerce); An American Industrial Park (Socony Mobil Oil Company, Inc. for Brussels Fair). SLIDEFILMS: This Business of Numbers, Personnel on File (Remington Rand); Inside Ad Agency (Advertising Agency Magazine).

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OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N.Y. Phone: PLaza 7-8144

Date of Organization: 1946

Owen Murphy, President & Exec. Producer Savington W. Crampton, Vice-President & Associate Producer

Paul Cohen, Production Manager Eric Lawrence, Chief, Editorial Department Walter Early, Pittsburgh Representative

Services: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff — writers, directors, cameramen, editors and supervisors.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: This Is New Jersey (New Jersey Bell Telephone Co.); The Word Is Spreading; Proof of Performance (Firestone Tire & Rubber Co.); Don McNeill Sells Acronize (American Cyanamid Co.); The Big Three (Field & Stream Magazine). TV COMMERCIALS: Voice of Firestone, series. CLOSED CIRCUIT TV: Firestone Annual Sales Convention

STANLEY NEAL PRODUCTIONS, INC.

475 Fifth Avenue, New York, N.Y. Phone: MUrray Hill 3-6396

Date of Organization: 1936

Sales Offices: 8 East Huron St., Chicago, Ill. Phone: SUperior 7-5616. John Newell, Repr.; Munsey Bldg., Washington, D.C. Phone: STerling 3-0918. A. A. Ulin, Repr.

Donald J. Lane, President Robert Cumming, Executive Vice-President Sobey Martin, Vice-President, Charge of Production

Edith Martin, Creative Head

SERVICES: Motion picture and slidefilm production; scripts, counsel on production and distribution, 16mm and 35mm color and black and white. FACILITIES: Offices, cutting and projection room in New York.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Catch Your Fish; Begin With Bread (National Association of Margarine Mfgrs.); Can We Solve the Farm Problem; American Imports (Twentieth Century Fund); SLIDEFILM: The Arab World-Bridge of Centuries (Arab Information Center).

TED NEMETH STUDIOS

729 Seventh Avenue, New York 21, N.Y. Phone: CIrcle 5-5147

Date of Organization: 1935

Ted Nemeth, Executive Producer M. E. Bute, Associate Producer

SERVICES: Motion picture production services in 35mm b&w and color for theatre and television. FACILITIES: Sound stage recording; 35mm motion picture photography; stop motion; animation equipment; optical printer; cutting, editing and projection equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Trip at Noon (First National Bank of N.Y.); Timkin Bearing (Timkin); Mood Contrasts, Abstronic (M.E. Bute). Only 1957 references submitted.

New World Productions

49 West 12th Street, New York, N.Y. P. Robinson, sales

(See complete listing under Los Angeles area)

On Film, Inc.

10 East 49th Street, New York 17, N.Y. Phone: PLaza 9-2330

Malcolm Scott, Manager (See complete listing under New Jersey area)

Sam Orleans Productions

550 Fifth Avenue, New York, N.Y. Phone: ENright 9-2002

Editorial Department: Pathe Building, 105 East 106th St., New York, N.Y.

(See complete listing under Tennessee area)

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PATHESCOPE PRODUCTIONS

(The Pathescope Company of America, Inc.)

Office: 10 Columbus Circle, New York 19, N.Y.

Phone: PLaza 7-5200

Studio: 21-29 45th Road, Long Island City Phone: PLaza 7-5200

Date of Organization: 1914 Edward J. Lamm, President

William M. Nelson, Executive Producer James Pierce, Production Control Dale Walker Brown, Writer & Producer

John Ball, Studio Manager

SERVICES: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and filmstrips; training and documentary films for U.S. Armed Forces and television commercials and programs. FACILITIES: Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment, 16 & 35mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: To Serve the Living (Better Business Bureaus, in cooperation with National Funeral Directors' Association); High Places of the Mind, Small Town U.S.A., Peaceful Atom (U.S. I.A., European Television Division); Share a Proud Tradition (U.S. Marine Corps); 3 films for U.S. Navy; 5 public relation films for the New York Stock Exchange. SLIDEFILMS: The Daffin Sales Story (Daffin Manufacturing Company); Fall Fashion Magic, Spring Fashions (Ladies' Home Journal). TV COMMERCIALS: For International Latex, National Council of Protestant Episcopal Church, Blair Walliser,

PELICAN FILMS, INC.

46 West 46th Street, New York 36, N.Y. Phone: Circle 6-1751

Date of Organization: 1954

Joe Dunford, President A. J. Zander, Vice-President

SERVICES: Animated and live motion pictures for sales promotion, public relations and education; TV spots; slidefilms. FACILITIES: Fully staffed and equipped animation studio; sound stage, recording, and lab facilities on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: You Earth People (Better Heating-Cooling Council); The Inside Story of a Chicken Gizzard Grinding (Granite Grit Inst.-Wildrick & Miller); Kingsbury Thrust Bearings (U.S. Navy); Wind & The Navigator (U.S. Air Force); Making Soybeans Pay With Chemical Weed Control (U.S. Rubber). TV COMMERCIALS: For Robert Hall Clothes; (N. W. Ayer); Marathon Gas (N.W. Ayer); Lucky Strike, Campbell Soup, Wildroot (BBD &O); Hostess Cup Cakes, Twinkies (Ted Bates); Folgers Coffee (Cunningham &

Walsh); Ipana, Mum Mist, Ammens Medicated Powder, 4 Fisherman Fishsticks (Doherty, Clifford, Steers & Shenfield, Inc.); Nucoa (Dancer-Fitzgerald-Sample, Inc.); Parliament Cigarettes (Benton & Bowles); Joy (Leo Burnett); Kinney Shoes (F. B. Stanley); Cinzano Vermouths (Burke Dowling & Adams).

ROY PINNEY PRODUCTIONS, INC.

149 East 69th Street, New York 31, N.Y. Phone: TRafalgar 9-2224

Date of Organization: 1946

Roy Pinney, President Doris Pinney, Treasurer Walter Kienzle, Production Manager Janet White, Sales Representative William Ward Beecher, Art Director

Services: Documentary, educational, sales training, product promotion, nature and travel films. FACILITIES: Three story building with 25' x 80' studio; 16 & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Lab for b&w & color processing of stills.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mexican Holiday; Station Wagon Camping (Dodge Motor Cars-Grant Adv. Agency); Cub Scout (Photo & Film Library, N.Y.C.); Nature Hobbies (Womans Day Magazine); Secrets of Nature (Ivan Sanderson, Inc. N.Y.C.)

POCKET FILMS

505 Fifth Avenue, New York 17, N.Y. Phone: TR 4-6493

Date of Organization: 1957

Gladys E. Townsend, President Robert R. Grauch, Executive Vice-President Marguerite V. Pohek, Educational Director

SERVICES: Complete production of silent filmstrips and sound slidefilms for business, industry, education and health and welfare organizations. Translation into all languages of film and filmstrip scripts. Consultation on use of filmstrips as an educational and interpretative medium. FACILITIES: Creative staff

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: Children Need Parents (Save the Children Association of Finland); Accent on Abilities (Dictaphone Corporation); More Than a Job (National Board of the YWCA). Seven additional productions in process for release first half of 1958.

Q. E. D. PRODUCTIONS, INC.

45 West 45th Street, New York 36, N.Y. Phone: JUdson 2-4291

Date of Organization: 1953

Robert Baron, Executive Producer, Director Frank X. Murphy, Sales Manager John F. Hughes, Supervising Editor Henry Berger, Production Manager James Shute, Script Supervisor

SERVICES: Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage. 16mm and 35mm magnetic recording equipment, set construction. Camera car and complete location unit (cameras, lighting, sound).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Promise of Water (Worthington Pump Corporation); The Motel-Hotel Story (American Telephone & Telegraph Company); This Is Avianca (Colombian National Airlines); TPA Sales Review (Television Programs of America); Bridge on the River Kwai, documentary trailer (Columbia Pictures).

Roland Reed Productions

215 East 60th Street, New York, N.Y. Phone: TE. 3161

Hamilton MacFadden, Vice-President

(See complete listing under Los Angeles area)

ROBERT YARNALL RICHIE PRODUCTIONS, INC.

666 Fifth Avenue, New York, N.Y. Phone: CIrcle 6-0191

Data of Organization 1

Date of Organization: 1939

Branch: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston 2, Texas. CApitol 5-3018.

Robert Yarnall Richie, President Virginia G. Richie, V.P. & Treas. Dorothy Donahue, Secretary

SERVICES: Motion picture production, television — industrial, documentary, 16mm and 35mm black and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution. FACILITIES: Completely self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnicorder sound on location; shooting staff for sets and special effects. Complete lighting for large industrial interiors; location truck. The company operates its own aircraft—Beechcraft Bonanza.

RECENT PRODUCTIONS AND SPONSORS No data submitted for 1957 activity after three requests. For most recent reference data available see preceding 7th Annual Production Review Issue.

LOUIS de ROCHEMONT ASSOCIATES

380 Madison Avenue, New York 17, N.Y. Phone: OXford 7-0350

Date of Organization: 1948

Louis de Rochemont, Executive Producer F. Borden Mace, President Thomas Orchard, Producer Lothar Wolff, Producer

Martin J. Maloney, General Manager

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. FACILITIES: 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Studio and complete facilities for production in the Cinemiracle process at Mt. Eden Theatre, Bronx, N.Y. Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Windjammer (National Theatres, Inc.); The Living Church (United Lutheran Church of America); In the Years of Our Lord (RIVA of Germany); The Story of American Whiskey (Calvert Distillers Co.); Norway Today (Bjorke, Tresselt Assoc., Oslo).

Ross Roy, Inc.

214 E. 31st Street, New York 16, N.Y. Phone: MUrray Hill 5-1440

J. A. Roche, Manager

(See complete listing under Detroit area)

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LESLIE ROUSH PRODUCTIONS, INC.

130 Herricks Road, Mineola, L.I., N. Y.

Phone: Ploneer 2-8130

Date of Incorporation: 1944
Leslie M. Roush, President

Jules K. Sindic, Vice-President

SERVICES: Production of motion pictures and slidefilms of every type for industry, education, government and television. FACILITIES: Complete studio and equipment for any kind of production including mobile units for location.

MOTION PICTURES: Steel in Concrete (Bethlehem Steel Company) Sports Review Sections (Seagram Distillers); Classified film reports (U.S. Government); Program openings (Bethlehem Steel Company).

SARRA, INC.

200 East 56th Street, New York 22, N.Y. Phone: MUrray Hill 8-0085

16 East Ontario Street, Chicago 11 Phone: WHitehall 4-5151*

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, President Morris Behrend, General Manager John Henderson III, Sales Manager Rex Cox, Creative Director Robert Jenness, Director Stanley Johnson, Director

Stanley Johnson, Director George Altman, Chief Editor David Fletcher, Art Director

SERVICES: Photographic illustration; motion pictures; TV commercials and sound slidefilms.

*(complete details on services, facilities and recent productions in Chicago area listing)

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SCIENCE PICTURES, INC.

(See United States Productions, Inc.)

5 East 57th Street, New York 22, N.Y. Phone: PLaza 1-1710

Date of Organization: 1950

For complete data see United States Productions, Inc. listing in Metropolitan New York area.

NEW YORK

SEMINAR FILMS, INC.

480 Lexington Avenue, New York, N.Y. Phone: PLaza 1-5077

Date of Organization: 1953

J. R. Bingham, President

R. K. Daker, Executive Vice-President

A. L. Fredrick, Vice-President & Treasurer C. W. Freeburn, Vice-President in charge of Project Development

J. H. Barwick, Sales Manager

B. B. Kirkland, Assistant Sales Manager

SERVICES: Consultant designers and producers of skill training programs based on motion picture loop films exclusive with this company. FACILITIES: Fully staffed with specially trained researchers, designers, script writers and film production specialists.

MOTION PRODUCTIONS AND SPONSORS MOTION PICTURES: The Close (Chrysler Corporation); Selling DuPont Zerone-Zerex Antifreeze (DuPont de Nemours Company); Selling Schlitz by Merchandising (Jos. Schlitz Brewing Company); Selling Chef Size Soups (H. J. Heinz Company); Money When You Need It (Berkshire Life Insurance Company); Selling Bird & Son Floors & Walls (Bird & Son Company).

** SOUND MASTERS, INC.

165 West 46th Street, New York 36, N.Y.

Phone: PLaza 7-6600

Date of Organization: 1937
W. French Githens, Chairman

Francis Carter Wood, Jr., President Howard T. Magwood, Vice-President—TV John H. Tobin, Vice-President—Industrial Films

Stella K. Beeders, Treasurer
Marian L. Price, Secretary
Wallage Worsley, In. Product

Wallace Worsley, Jr., Production Manager Robert Rosien, Chief, Recording Dept. Donald Woelfel, Mgr., Repeater Projector Dept.

Charles R. Senf, Editorial Dept.

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and rerecording services; sale and lease of repeater projectors with Sound Masters "Lift-Off" magazine. FACILITIES: Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and 1/4" magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Moviolas and sound readers for film and tape available to all producers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: CO. Inflatable Lifeboats;

SOUND MASTERS: Cont'd.

Boat Davits for Handling Landing Craft 3 films (U.S. Navy): Golf's Longest Hour (United States Golf Assoc.); Challenge of the Future (Sun Oil Company). TV COMMERCIALS: for Red Cross, LaRosa, General Electric Lamps, Borden, Nestles, Dash Dog Food, Diamond Briquettes, Royal Typewriter, Ponds, Plymouth, Revlon Dolls, Sanka, Borden's Instant Coffee, Pontiac, Spic & Span, Milk Bone Dog Biscuit, Kent Cigarettes, Cheer, Gleem, Crisco, Mental Health, Vaseline Hair Tonic.

FLETCHER SMITH STUDIOS, INC.

319 East 44th Street, New York 17, N.Y. Phone: MUrray Hill 5-9010

Date of Organization: 1930 Fletcher Smith, President Peter Caldera, Secretary-Treasurer

SERVICES: Motion pictures, television film commercials, industrials and television film series; live and animated. 16mm and 35mm, black and white or color. Slidefilms: anamorphic and sound; also slides. Live stills or artwork. Recording: wild and to picture. FACILITIES: Projection room, both 16mm and 35mm. Recording facilities. Art and animation staff: editing facilities and staff. Animation cameras, both 16mm and 35mm. Hot press titling.

MOTION PICTURES: Return of Phileas Fogg (United Fund of Pittsburgh); New World of Metals, New Girl in Town, Legend of Amaquois Valley (Westinghouse); African Holiday (Tembo Productions); Birth of a Station (M. W. Kellogg Company). SLIDEFILMS: The V.I.P. in Camping (Y.M.C.A.); Seeing Is Believing (Permutit Company); Why Bny G.E. TV in 1938 (General Electric); Growth of Electric Power (Edison Electric).

HENRY STRAUSS & CO., INC.

31 West 53rd St., New York 19, N.Y. Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, Executive Producer Walter Raft, Vice-Pres. Robert Wilmot, Vice-Pres. Jerry Alden, Story Editor Marvin Dreyer, Production Supervisor William Hagens, Training Coordinator John von Arnold, Media Development

SERVICES: Internal and external communications, including: public, community, customer
and industrial relations; sales promotion;
sales training; employee attitude development;
supervisory and staff training, through the
medium of programmed motion pictures, (excluding TV commercials) slidefilms, cartoons,
printed and recorded material, training
courses and guides; other coordinated audiovisual tools. FACILITIES: All necessary for
research, planning, programming and the
creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Harry's Hat Hangs High;

By Their Needs You'll Know Them (U.S. Army); No One Answer; Four Steps to Sales; Sales Case Histories (American Telephone & Telegraph Co.); Something's Come Up: Management Case Studies; Castles and Castinets; Moment of Departure; Information Please (Pan American World Airways); Report From the Home Country (House & Garden Magazine); They Ask For Joey; The Other Side of the Windshield (Gulf Oil Corporation); Crisis in Lindenville (National Association of Manufacturers). SLIDEFILMS: The Best of Circles; Your Station Is Showing (Gulf Oil Corporation); New Dimensions in Management (Nations Business Magazine); People Are Our Business (Health Insurance Institute).

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STURGIS-GRANT PRODUCTIONS, INC.

322 East 44th Street, New York 17, N.Y. Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, President, Exec. Producer Benedict Magnes, Vice-Pres., Gen. Manager A. E. Snowden, Secretary-Treasurer Sidney Milstein, Production Manager Eleanor Frommelt, Assistant Production Manager

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Agenesis of the Vagina (Parke Davis); Diaphragmatic Hernia (Columbia-Presbyterian); Esophageal Hiatal Hernia (Winthrop Laboratories); Exeneration of the Orbit (Algernon Reese, M.D.); Human Gastrie Function (Smith, Kline & French); Neraval Anesthesia in Oral Surgery (Schering Corporation); Normal Development of the Heart (Squibb); Room for Recovery (The Seeing Eye, Inc.); Safe Electro-Convulsive Shock Therapy (Schering Corporation); Use of Intramuseular Varidase (Lederle Laboratories). SLIDEFILMS: At the Carnival, Rhythms in Nature (Stratco Andio Visuals Ltd.). TV COMMERCIALS: For American Diabetes Association; N. W. Ayer & Sons; Belk Stores; Curtis Advertising; The Getschal Company; Goldenthal Agency.

BILL STURM STUDIOS, INC.

723 Seventh Avenue, New York 19, N.Y. Phone: JUdson 6-1650

Date of Incorporation: 1950

William A. Sturm, President, Tech. Dir. Robert J. Hassard, Chairman of the Board Albert D. Hecht, Treas. (Cust. Relations) Orestes Calpini, Secretary (Creative Head) John E. Allen, Production Manager Kenneth Walker, Animation Director Walter Bergman, Editor

S. J. Horton, Manager, Print Dept.

Services: Film production, including live action, animation, stop motion, animated stop-motion puppets. Facilities: Live action

studio; animation stands; stop motion puppet stage; editing dept.

RECENT PRODUCTIONS AND SPONSORS TV COMMERCIALS: For RCA Whirlpool, Nabisco (Kenyon & Eckhardt); Ronson, Speidel (Norman, Craig & Kummel); Glamur Products (Grey Advertising); Coca-Cola (McCann-Erickson); Lambert Pharmacal (Lambert & Feasley); Niagara Mohawk (BBD&O); Association of Apple Growers (Charles W. Hoyt); Uncle Ben's Rice, M & M Candies (Ted Bates); MGM (Donahue & Coe); RCA Tubes (Al Paul Lefton) and others.

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John Sutherland Productions, Inc.

136 East 55th Street, New York 22, N.Y. Phone: PLaza 5-1875

MacDonald MacPherson, Vice-President
(See complete listing under Los Angeles area)

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TELIC, INC.

Film Center, 630 Ninth Avenue, New York 35, N.Y.

Phone: JUdson 2-3480

Date of Organization: 1956

Elwood Siegel, President, Executive Director

Edward F. Boughton, Vice-President, Prod. Supvr.

David Mower, Assist. Prod. Supvr. Julius Shulman, Hollywood Representative

Services: Producers of information motion pictures, tape and disc programs, slidefilms, and film commercials for industry, agriculture, government, education, television and theater; domestic and foreign. Creative editorial services for industrial photographic departments. Facilities: Complete production facilities; 35mm and 16 mm cameras, sprocket and ¼" magnetic tape recorders, 35mm and 16mm Moviolas, lighting equipment, location production unit, screening rooms, recording rooms, insert and anigraph photography, editorial department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Counter Revolution, Ceilings Unlimited, House of Tomorrow, The Maeon Tree Farm, A Salesman's Life, The 36th Convention (Armstrong Cork Company); Super Boling (New Holland Machine Company); Gyrofin (Sperry Gyroscope Company); The Decisive Years (Franklin & Marshall College); Condition Critical (The Lancaster General Hospital). TV COMMERCIALS: For Sullivan, Stauffer, Colwell & Bayles; New Holland; N. W. Ayer & Son; Foltz-Wessinger Inc.; BBD&O; Marts & Lundy; S & H Green Stamps; Rise; Hum; LaRosa: Beauty Curl; Noxema; Tandy Takes; and Armstrong Circle Theatre.

TERRYTOONS

(Division of CBS Television Film Sales, Inc.)
38 Centre Avenue, New Rochelle, N.Y.

Phone: NE 2-3466

William M. Weiss, Vice-President & General Manager

Gene Deitch, Creative Supervisor Newell T. Schwin, Sales Manager Frank Schudde, Production Manager Philip A. Scheib, Music Director

Services: Animated cartoons, commercials, industrials, theatricals. Facilities: Story and idea department, musical director-composer, recording studio, 8 animation cameras, Oxberry optical printer, darkroom for still production, 4 cutting rooms, screening room with theater size screen and magnetic sound.

MOTION PICTURES: Depth Study (CBS Television Network): Tom Terrific (CBS "Captain Kangaroo Show"); Juggler of Our Lady (Twentieth Century-Fox); Bert & Harry Piel Commercials (Young & Rubicam); WCBS ID spots (CBS Radio).

Telepix of Hollywood

420 Madison Avenue, New York 17 Paul F. Fitzpatrick, Jr., in charge (See complete listing in Los Angeles area)

** TIESLER PRODUCTIONS

112 West 44th Street, New York 36, N.Y. Phone: CIrcle 5-1274

Date of Organization: 1957

Hans Tiesler, Owner

Services: Complete production services for industrial and special purpose business films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for scriptwriting, direction, editing, technical animation and production.

MOTION PICTURES: Producing Phosphate for Agriculture and Industry, Aeroprills, Bed News for Bugs, Insect Control (American Cyanamid Company); Serving Industry (H. K. Porter Company Inc.); Industrial Rubber Products (Quaker Pioneer Rubber Company); Expanded Service to the Electric Industry (Delta-Star Electric Company); A Better Method of Burning Refuse (Combustion Engineering Company).

TOMLIN FILM PRODUCTIONS, INC.

480 Lexington Avenue, New York 17, N. Y. Phone: PLaza 8-3070

Date of Organization: 1939 Date of Incorporation: 1946

Frederick A. Tomlin, President Carl A. Tomlin, Vice-President Mary D. Tomlin, Secretary-Treasurer

Harry L. Flynn, Sales Manager

SERVICES: Production of sales promotion, institutional and industrial motion pictures, sound slidefilms, widescreen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control. FACILITIES: Photographic studio, art department, editing room, dark room, Oxberry animation stand with Oxberry 16mm-35mm Camera; 16mm-35mm motion pictures cameras; still photographic equipment; projection equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: $Advertising \ in \ an \ Ex-$

panding Economy (Young & Rubicam, Inc.);
The Big Step (Personal Products Corporation). Filmstrips: Aircraft Gas Burner Systems (Pratt & Whitney Aircraft); Solar Heat (Gulf Oil Corporation); The New 269W Class (Singer Sewing Machine Company); 1957 Holiday Festival (General Cigar Company); This Is TV Inc. (TV Stations Inc.). WIDESCREEN SLIDEFILMS: Our Living Future (Life-Time, Inc.); Annual Report (General Foods Corporation); Fifth Annual Teen-Age Dressmaking Contest (Singer Sewing Machine Company); Gulf Annual Meeting (Gulf Oil Corporation); Filter Flow (General Electric Company); Picture and Pattern Promotion (Personal Products Corp.).

** TRAINING FILMS, INC.

150 West 54th Street, New York 19, N.Y. Phone: COlumbus 5-3520

Date of Organization: 1947 Ralph Bell Fuller, *President*

Robert A. Lightburn, Vice-President

SERVICES: Filmstrips, filmographs, slides, easels, booklets, presentations. Specialists in business-sponsored filmstrips for schools; filmstrips on employee orientation, methods and sales training; sales promotion. Counsel on all phases of audio-visual presentation and equipment problems. Originators of 3-screen panoramic filmstrips. FACILITIES: Staff researchers, writers, artists and photographers. Complete art department, projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: The Coats & Clark's Automatic
Re-Order System (Coats & Clark's, Inc.);
Borden's Cottage Cheese (The Borden Company); Profitable Beef Production (Charles
Pfizer & Co., Inc.); Air Filter Facts (Purolator Products, Inc.); Toward Better Government at Less Cost (Tax Foundation, Inc.);
The 63-D Universal Weathermaker; The Carrier
9H Evaporative Condenser (Carrier Corporation).

大 TRANSFILM INCORPORATED

35 West 45th Street, New York 36, $\bar{\text{N.Y.}}$ Phone: JUdson 2-1400

Date of Organization: 1941

Branch: The Carlton House, Pittsburgh 19, Pa. Phone: GRant 1-6627. Ralph Maitland, Manager

William Miesegaes, Chairman of the Board Walter Lowendahl, President William Burnham, Vice-Pres. Chg. of Sales Pud Lane, Vice-Pres. Chg. of Slidefilms Michael A. Palma, Exec. Vice-President,

Treasurer

Albert Boyars, Public Relations Dir.
Karl P. Fischl, Vice-President, Sales
Morrie Roizman, Dir. Editorial Services
John Cuddy, Mgr. Animation Dept.
Joop Geesink, Co-Producer, Dollywood
Studios, Amsterdam, Holland

SERVICES: Live action, animated, stop-motion films for business, theatrical and television use. Sound slidefilms and still photography. Specialists in films for public relations, sales



training and attitude motivation. Create and execute entire audio-visual programs for industry. TV commercials. Complete editorial and recording services. Staff public relations service for trade and consumer film exploitation. Facilities: Air-conditioned sound stage and screening rooms. Animation art department; two animation camera stands, optical printer, extensive editing facilities and sound slidefilm studio. Complete prop and scenic departments plus fully equipped shop. Still photography studio and laboratory. Equipped for 16 and 35mm photography and tape recording; optical and tape interlock projection. Print service dept. for inspection and shipping. Film advisory counselling service, research and script writing. Complete staff, administrative offices and facilities under one roof in Transfilm Building (N.Y.).

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Earth Is Born, Calling All Retailers (Life Magazine); Energetically Yours (Standard Oil Company, N.J.); A Moon Is Born, Bank Demand Deposit Accounting System (International Business Machines); Industry's Decisive Decade, Bright Promise of the American Farm Market (Fortune Magazine); People, Profits and You (Bureau of Advertising, ANPA); What Kind of Day Has It Been? (Greater New York Fund); Build for Profits (E. I. du Pont de Nemours); From Neighbor to Neighbor (Shell Oil-Red Cross Fund Drive); Murphy's Law (U.S. Navy). SLIDEFILMS: Planning the Storage Layout, Principles of Stock Positioning (U.S. Navy); Our New Look (Noland Company); You and Labor Law (Elric); Science and Cyanamid (American Cyanamid); Plastics in Home Furnishings (Society of Plastics); You and Your Field Manager (Fuller Brush); The Time-Life Scanner (Printers Developments Inc.); Lifeline Promotion (Chase Copper & Brass); B. Altman Turnpike (B. Altman); Having a Baby (Maternity Center Association). TV COMMERCIALS: For Dutch Boy Paint, Genesee Beer (Marshalk & Pratt); Scripto Satellite Pens, Cut-Rite Waxpaper (J. Walter Thompson); Mazola Salad Oil (C. L. Miller); Anacin (Ted Bates); Blue Cheer, Lipton Tea (Young & Rubicam); Geritol, Van Heusen Shirts, RCA Victor Record Albums, Mennen, Lilt, Hoffman Beverage, R. H. Macy & Co., Samsonite Luggage, Greyhound Bus (Grey); Tidewater Oil, Air France, Am-Par Records (Buchanan); Camel (Esty); Saran Wrap, Cadillac, Scotch Tape (McManus, John & Adams); G-E Radio (Maxon); Kelvinator, Nash, Rambler (Geyer); Venus Pencils (Doyle, Dane & Bernbach); Acronized Chicken (Cunningham & Walsh); Robert Hall Men's Clothes (Frank B. Sawdon); Kinney Shows (M. B. Scott); and others.

TRIDENT FILMS, INC.

510 Madison Avenue, New York 22, N.Y. Phone: PLaza 9-3580

Date of Organization: March, 1947 Charles F. Schwep, *President*

TRIDENT FILMS, INC.: Cont'd.

Guy K. Benson, Vice-President B. C. Oswald, Secretary Vinton Freedley, Jr., Sales Manager

SERVICES: Program development from original research to finished film. Institutional, commercial, documentary and training films; specializing in public attitude films for general TV and special audiences. Marionette film production. Overseas production services. FACILITIES: 16mm and 35mm cameras, lighting equipment. Air-conditioned editorial and screening rooms. Library of animated marionettes, props. Music library. Permanent creative, directional and editing staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Man Made Forest (Continental Can); Leisure, Professional People, Costumes, Weather, Agriculture and others, part of series (U. S. Commissioner General to Brussels World's Fair 1958). FILMED TELEVISION PROGRAMS: Believe It or Not (U. S. Information Agency); Man To Man, series of 13 (National Council of Churches). TV COMMERCIALS: For Revlon, Breck Shampoo (Canada), Ogilvie Flour M'lls, MacDonald Tobacco Company.

UNIFILMS, INC.

329 East 47th Street, New York 17. N.Y. Phone: MUrray Hill 8-9325, 8-9326

Date of Organization: 1949

Charles E. Gallagher, President Arline Garson, Vice-President, Supv. Editor

Zella Finley, Treasurer Richard Maury, Senior Writer Robert Stringer, Senior Director Newton Avrutis, Senior Engineer

SERVICES: Business and Television films; 16 and 35mm Slidefilms and filmographs. Live art and cartoon. Specialty: The Narrative Drama. Facilities: Staff of seventeen, and 8,000 square feet in Midtown Manhattan. 90 foot sound stage. Permanent kitchen; 10 channels of tape; Art department; dressing rooms; Kodachrome printer; vault; Editing rooms; 50,000 watts of studio lighting. Animation stand. Music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: So Little for Eve (New York State Bankers Association); Tour Tips (Shell Oil Company); Meet Mc at the Fair (Swift and Company); Great Performance (Mercury Motor Cars); Forecast (Congoleum-Nairn); Man from Missouri, Fedic, 5 Aces (Federal Pacific Electric Company); The Big Switch (International Paper Company). SLIDEFILMS: Dr. Heckle & Mr. Pride (Junior Achievement); Forecast (Congoleum-Nairn). TV COMMERCIALS: For Pyrex, JFD, Cocoa-Marsh, Blessings, Pontiac, Fluff-o-matic Rice, Tidewater, Pennsylvania Railroad, American Council on NATO.

UPA Pictures, Inc.

60 East 56th Street, New York 22, N.Y. Phone: PLaza 8-1405

Eli Feldman, Sales Executive

(See complete listing under Los Angeles area)



UNITED STATES PRODUCTIONS, INC.
Divisions: Information Productions, Inc.;
Science Pictures, Inc.

5 East 57th Street, New York 22, N.Y. Phone: PLaza 1-1710

Date of Organization: 1955

Branch Office: 4000 Massachusetts Avenue, Washington, D. C.; John Holman, *in chg*. Tom Carroll Associates, 116 Washington Avenue, Albany, N. Y. Thomas G. Carroll, *in charge*. 1714 Huldy, Houston 19, Texas. Mrs. Barbara Atwell, *in charge*.

Francis C. Thayer, President
Thomas H. Wolf, Executive Vice-President
Rene Bras, Vice-Pres., Creative Services
Alfred Butterfield, Executive Producer
Ellis Sard, Associate Producer
Arthur Zegart, Associate Producer
John L. Thayer, Service Manager
Philip Landeck, Production Manager

Services: Production of theatrical, television and industrial motion pictures, sound slidefilms, filmstrips and TV commercials. Facilities: Complete facilities for 35mm or 16mm live or animated motion pictures and sound slidefilms; including studio, animation stands and recording equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Inside Story (Manufacturers Trust Company); Art School for Every One (Famous Artists Schools, Inc.); The Chocolate Tree (The Nestle Company); Here's to Your Health (New York State Department of Health Services); Holiday Kaleidoscope (Holiday Magazine); Assistive Devices, Respirator Center (National Foundation, Infantile Paralysis); All Dressed Up (Ladies Home Journal); Extensible Paper (West Virginia Pulp & Paper Company); Brazilian Railroad (Foley Brothers); Fun Ideas, Christmas Magic (McCalls Magazine); Someone is Watching (New York State Department of Commerce). FILMSTRIPS: Key to Research. Health Council (National Foundation, Infantile Paralysis); Annual Report (Western Printing). FILMED TELEVISION PROGRAMS: Air Power, Twentieth Century, Conquest (CBS Television). TV COMMERCIALS: For Cities Service (Ellington Company); Pan American World Airways (J. Walter Thompson); Johnson & Johnson (L. W. Frohlich); Bethlehem Steel Company,

☆ VAN PRAAG PRODUCTIONS

1600 Broadway, New York 19, N.Y. Phone: PLaza 7-2687 (TWX: NY 1-2687)

Branches: 2301 Dime Building, Detroit 26. Phone: WOodward 2-4896. Fred T. Frink, Gen. Mgr.; 3143 Ponce de Leon Blvd., Coral Gables, Miami Florida. Phone: H1ghland 4-3191. Harry Walsh, Vice-Pres.; 1040 N. Las Palmas Ave., Hollywood 38, Calif.; Phone: H0llywood 2-1141. Hugh S. Hole, Vice-President

Date of Organization: 1950

William Van Praag, President Marc S. Asch, Executive Vice-President Gilbert M. Williams, Vice-President Hugh S. Hole, Vice-President, Hollywood Harry Walsh, Vice-President, Miami Fred F. Frink, General Manager, Detroit William Gargan, Jr., Account Supervisor
William E. Schappert, Administration
Anita M. Palumbo, Business Manager
Robert Van Praag, Distribution
Oscar Canstein, Chief Editor
Daniel Karoff, Production Manager, N.Y.
Gene Harrison, Production Manager,
Hollywood

Lois Gray, Accounting N. Jay Norman, Chicago Representative

SERVICES: Theatrical, documentary, commercial, television and industrial films in black & white and in color; distribution. FACILITIES: Complete sound studios and mobile units. Creative, art, casting, editorial and distribution services. Film vaults, projection and other related facilities and services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 1958 Official Orange Bowl Highlights Film (Orange Bowl Committee), TV COMMERCIALS: for RCA Whirlpool, RCA TV sets, Mercury (Kenyon & Eckhardt); Holiday Cigarettes (Reach, Yates & Matoon): Grape Nuts Flakes, Studebaker, Schick Shavers (Benton & Bowles); Flagg Shoes, Delco Batteries, Chevrolet (Campbell-Ewald); Aluminum, Ltd., Ford (J. Walter Thompson): Bulova, Westinghouse TV sets, Chrysler Corp. (McCann-Erickson); Dodge (Grand Advertising); D-X Boron (Potts-Woodbury); Kreisler Lighters (The Zlowe Company); Puriton, Isetta Cars (Norman Gladney Company); Marvel Cigarettes (Aitkin Kynett); Schmidts Beer (Al Paul Lefton); Eastern Airlines (Fletcher D. Richards); Aluminum Co. of America (Fuller & Smith & Ross); Texaco (Cunningham & Walsh); Helme Snuff (CBS Terrytoons); Wonder Bread (Ted Bates Company, Inc.); Richfield Gasoline (Hixson & Jergensen, Inc.); United Nations (Advertising Council, Inc.); Mutual of Omaha (Boswell & Jacobs, Inc.); and U.S. Information Agency.

VAVIN, INC.

(Video & Visual Information Films)

134 East 57th Street, New York 22, N.Y. Phone: MUrray Hill 8-5897

Date of Organization: 1948

Branch Offices: 72 Boulevard Raspail, Paris XVI, France. Mme. Yvonne Oberlin, Manager. 9 Blumenstrasse, Buderich-Dusseldorf, Germany. N. Z. Moreno, Vice-President and Manager.

Richard de Rochemont, Pres., Ch. of Board Gerald E. Weiler, Executive Vice-Pres. Helen B. de Rochemont, Vice-President Ruth Teksmo, Secretary, Asst. Treasurer N. Z. Moreno, Vice-President Joseph Stultz, Vice-President

SERVICES: Production of documentary, industrial, pub. relations and travel films for theatrical, non-theatrical and television. Production of closed-circuit presentations. FACILITES: Production and editorial for 35mm and 16mm color and black & white in U.S. and overseas locations.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Art of Interest (Piegra

MOTION PICTURES: Art of Intarsia (Piazza Montici): Sundae Party, Sick Care (Paper Cup & Container Institute); France for Fun 1957 (French Government Tourist Office); series of Tourist Films (Moroccan Tourist Office); Public Relations series for Reader's Digest Association, Life Magazine, Sports Illustrated and TV Guide; commercial film

(American Institute of Men's & Boys' Wear). Scripts for American Express and American Society of Travel Agents.

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VIDCAM PICTURES CORPORATION

210 East 5 Street, New York, N.Y. Phone: AL 4-7102

Date of Organization: 1950

Al Justin, President
Andrew L. Gold, Vice-President & Exec.
Prod.

James M. Rose, Production Manager David Reisman, Production Supervisor William Shriner, Art Director Joe Valenti, Studio Manager James MacLean, Supervising Editor Telsa Albee, Business Manager

SERVICES: Creation and production of industrial, documentary, and training motion pictures and television commercials for private industry and government agencies in 35mm, 16mm, black and white and color. FACILITIES: Two buildings contain four floors each of fully equipped studios with scene docks, carpenter shops, property rooms, paint shops, make-up rooms, dressing rooms, cutting rooms, screening rooms, film vaults and offices. Full equipment for any motion picture activity.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Today's Highways, White Christmas (United States Steel); Business Relations (General Electric); Miss American 1957 (Florida Citrus Commission); Helicopter-Arctic (U.S. Air Force). TV COMMERCIALS: For BBD&O; Young & Rubicam; Compton Advertising; Benton & Bowles; C. J. LaRoche; Sullivan, Stauffer, Colwell & Bayles; Kenyon & Eckhardt, Leo Burnett.

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VISUALSCOPE, INCORPORATED

103 Park Avenue, New York, N.Y. Phone: MUrray Hill 3-3738

Date of Incorporation: 1955

John H. Rose, Jr., President Manny Rey, Vice-President, Art Director Robert VanHouten, Sales Manager Robert G. Taylor, Secretary-Treasurer, Production Manager Peter Schlenker, Controller

SERVICES: Audio-visual presentations including the Visualscope wide-screen slide or film-strip, standard filmstrip and slides, Vu-Graphs, slide motion pictures. FACILITIES: Complete art department, photographic studio, staff script writer, projection equipment and recording facilities.

RECENT PRODUCTIONS AND SPONSORS SLIDEFILMS: Room Air Conditioners (Westinghouse International); World Premiere—Four Roses Gin (Four Roses Distillers); These Are Your Products (Youngstown Kitchens); Magazines and People (The Borden Company); Let's Keep the Record Straight (Esso Standard Oil Co.). MOTION SLIDE FILM: A Bill of Particulars (Dow Chemical Co.). WIDESCREEN SLIDEFILMS: Vacations Around the World (Pan American World Airways); 1957 Mobilgas Special (Socony Mobil Oil Co.); Opera

tion Opportunity 1958—series of 17 films (Colgate Palmolive Co.); We'll Manage Somehow (Association of National Advertisers); Post and Consequence (Saturday Evening Post); Time Travel; America's Best Customers; The Job Is Bigger Now (Time Magazine); Open Me First (Eastman Kodak Company); DC Power With Semiconductors (General Electric Company); Plastic's Today and Tomorrow; A Bill of Particulars; Additional Extended Coverage (Dow Chemical Company); Borden's Magazines & People (The Borden Company); Winter Set and Summer Set (Procter & Gamble); New GE Thin-line Room Units (General Electric Company); and others.



ROGER WADE PRODUCTIONS, INC.

15 West 46th Street, New York 36, N.Y. Phone: CIrcle 5-3040

Date of Organization: 1946

Roger Wade, President Anne Koller, Vice-President Wm. Buckley, Production Supervisor C. D. McCormick, Art Director

SERVICES: Production of industrial motion pictures (b&w and color); sound slidefilms; TV commercials. FACILITES: Studio, editing rooms, dark rooms, Oxberry 16/35mm, animation stand, complete equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Security Regained (City-Bank Farmers Trust Co.); White Magic of Milk (Milk Industry Foundation); Cargo Handling (U.S. Navy). SLIDEFILMS: Heart Fund—County, Community (American Heart Association); Permanent Personal Registration (Westchester County, N.Y.).

WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N.Y. Phone: JUdson 2-0430

Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, N.Y.

Date of Organization: 1932

John M. Squiers, Jr., President S. A. Scribner, Jr., Vice-President S. H. Childs, Treasurer

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and cameratop station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Agriculture's World Series, The Monza Challenge (Firestone Tire & Rubber Co.); Swiss On White (Swissair); Geigy USA (Geigy Chemical Corporation); The Birds of Venezuela (Creole Petroleum Corporation), training films for U.S. Navy, U.S. Air Force, etc. TV COMMERCIALS: For various clients and agencies.



WINIK FILMS CORP.

250 West 57th Street, New York, N.Y. Phone: CIrcle 6-7360

Date of Incorporation: 1939

Branches: 20 North Wacker Drive, Chicago 6, Ill. Al Levine, in charge. 611 N. Tillamook Street, Portland 12, Oregon. Merriman Holtz, in charge

Leslie Winik, President, Sales Richard Winik, Vice-President, Production Estelle Rosen, Secretary, Comptroller Marty Glickman, Narration

SERVICES: Produce and distribute filmed television shows; specialize in sports stock shots; produce industrial films and TV commercials. FACILITIES: Personnel and equipment for above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Robinson-Basillio Fight (United Artists); Madison Square Garden 1957 (Seagrams); Basketball 1957 (Converse Rubber); Basketball Fundamentals (U.S. Rubber); Football 1957 (Princeton University); All Stars 1957 (National Basketball Assoc.); Pro Football 1957 (N.Y. Football Giants); Globetrotters World Tour (Saperstein Associates).



WONDSEL, CARLISLE & DUNPHY, INC.

1600 Broadway, New York, N.Y.

Phone: CIrcle 7-1600

Date of Organization: 1957

Harold E. Wondsel, President
Robert Carlisle, Vice-President in charge of
Production

Thomas Dunphy, Vice-President in charge of TV activities

Walter Kullberg, Secretary-Treasurer

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, ¼" and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities on our own premises.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Convention Sales Film (Seagram Distiller Company); Eye-Witness Report (Sun Oil Company); African Safari (Fritsche Brothers); Officer Conference Films, Series for Dept. of Defense; Dr. Ralph Bunche on organization of United Nations Police Force, Middle East; Charles Malik, Lebanon, Middle East problems; General White on Air Force; Dan Shorr, CBS correspondent in Moscow-life in Moscow and realpolitics. TV COMMERCIALS: for Columbia Phonograph, Nestle Eveready Cocoa, Pond Vaseline Lip Ice, Mennen Skin Bracer, Esso Standard Oil Co. (McCann-Erickson); Argus Camera, General Electric Appliances, Royal McBee Typewriters, Bufferin, General Foods

METROPOLITAN NEW YORK:

WONDSEL, CARLISLE & DUNPHY: Cont'd. Corp., Borden Dairy Products, Chef Boy-Ar-Dee Foods, Esterbrook Pens (Young & Rubicam); Vicks Vaporub (Morse International); Gaines Dog Biscuit & Meal (Benton & Bowles): Chase & Sanborn Instant Coffee, Crisco, Big Top Peanut Butter, Duncan Hines Cake Mix (Compton); Hazel Bishop Lipsticks (Raymond Spector); Johnson Baby Lotion, G. E. Telechron Clocks, Armour Turkeys & Frankfurters (N. W. Ayer & Son); DuPont Tynex Nylon Bristles, Lucky Strike Cigarettes (BBD&O); Hudson Toilet Tissue, Selchow & Righter Co. (Norman, Craig & Kummel, Inc.); Uneeda Instant Fizz (Ted Bates); Woodbury Shampoo, Jergens Hand Lotion (Cunningham & Walsh); Alcoa (Fuller & Smith & Ross); Max Factor Cosmetics (Doyle, Dane, Bernbach, Inc.); Florists Telegraph Delivery (Grant); Carac Corporation (Donahue & Coe); Playtex Dryper, Carter Crew Hair Tonic (Sullivan, Stauffer, Colwell, & Bayles); Carbona Products Corp. (Norman Gladney).



Wilding Picture Productions, Inc.

405 Park Avenue, New York City, N.Y. Phone: PLaza 9-0854

T. H. Westerman, Vice-President, in charge (See complete listing under Chicago area)

WYLDE STUDIOS, INC.

41 West 57th Street, New York, N.Y. Phone: PL 1-6970

Date of Organization: 1957

Harvey Patterson, President Fred Levinson, Vice-President, Treasurer Robert Bean, Vice-President, Secretary Beverly O'Reilly, Director of Sales

SERVICES: Art and animation of all types, motion pictures, motionslides, and slidefilms for industry, education, training and television; storyboards, character design, scripts and jingles. FACILITIES: Creative and production staff, complete art studio, animation and editing departments with 16 and 35mm Oxberry camera, screening room.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Greatest Thrills in Sports (Calvert Distillers Company); Buddy Hackett Interview (National Broadcasting Company); Kungsholm Arrival (Swedish-American Lines). SLIDEFILMS: Watchmarket Study (Watchmakers of Switzerland); An Evening with Playtex (International Latex). Motionslide, General Foods Advertising Meeting (Foote, Cone & Belding). TV COMMER-CIALS: For Shell Oil (J. Walter Thompson); National Broadcasting Company, National Telefilm Associates, RKO Radio Pictures.

SEYMOUR ZWEIBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N.Y. Phone: Murray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, President, Executive Producer

Susan Wayne, Vice-President, Producer, Director

Lillian Klass, Secretary

SERVICES: Production of industrial and theatrical sound motion pictures and sound slide films. FACILITIES: Complete 35mm and 16mm motion pictures and sound slidefilm production. Still and sound photo studios, art department for both slidefilms and animation, editorial service, sound recording, b&w & color laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Birds Eye-View of Economics (General Motors Corp.); Univac (Remington Rand). SLIDEFILMS: 10 sound slidefilms in color (W. T. Grant Company); Influencing the Unseen (Dun and Bradstreet); Finer Offices (Security Steel).

MIDDLE ATLANTIC STATES

New York State



HOLLAND-WEGMAN PRODUCTIONS

197 Delaware Avenue, Buffalo 2, N.Y. Phone: MAdison 7411

Date of Organization: 1952

Sheldon C. Holland, Partner Edward J. Wegman, Partner James I. Allan, Editorial Chief Paul G. Ent, Director of Photography

Andrew J. MacGowan, Jr., Senior Writer-Director

John V. Gates, Cinematographer Nancy A. Getman, Production Coordinator Gordon J. Christopherson, Art Director Floyd G. Stratton, Laborotory Manager Norman Tolson, TV Creative Drieetor William Garroni, Cinematographer Richard A. Floberg, Sound Chief

SERVICES: 16 and 35mm films for business, industry and television: Sales promotion, public relations, educational, medical and scientific. Commercials and programs for television, in

color or black and white. FACILITIES: Complete creative, production and laboratory facilities. 2,000 sq. ft. sound stage, blimped Mitchell 16 and 35mm studio cameras; 3 magnetic film recorders, 4 channel magnetic film mixing, 1/4 inch magnetic sync recorder; animation and art department; Acme animation stand; creative staff; music library; laboratory for processing, printing and edge numbering; fireproof film vault; Fearless Panoram dolly, Worral head, M-R mike boom.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Report Card (Bausch & Lomb Optical Company); The Fourth Seaeoast, Chapter II, second of five films (St. Lawrence Seaway Development Corporation); Frontier Yard, (General Railway Signal); Poured Gypsum Roof Decks (National Gypsum Company); Speno Train (The Carborundum Company); You Were There (Rochester Community Chest); Neighbors (Buffalo Community Chest); The 100 Line (General Electric Company). SLIDEFILMS: Tale of Two Farms, How to Sell Unico Paint (United Cooperatives); The Story of Hetron (Hooker Electrochemical Company): Speed Reading. TV

Holland-Wegman Productions: Cont'd.

COMMERCIALS: For Wildroot Company Inc., International Breweries, Inc., Keebler Biscuit Company, Kendall Refining Corporation, John LaBatt, Ltd, Oil Heat Institute, Fanny Farmer, General Motors and others.

McLARTY PICTURE PRODUCTIONS

45-47 Stanley Street, Buffalo 6, N.Y. Phone: Taylor 0332

Date of Organization: 1934

Henry D. McLarty, Owner and Exec. Prod. Gerald A. Gurss, Director of Photography

SERVICES: Exclusively 16mm industrial, scientific and educational films; 16mm short subjects and spots for television. FACILITIES: Sound stages, Maurer cameras. Stancil-Hoffman magnetic recording system. J. A. Maurer optical recording system, mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Operation Tips For the #411 Bauer Refiner (The Bauer Brothers Company); Open Primary Election, General Election Party Lever, General Election Individual Pointer, Selective Primary Election, Behind the Freedom Curtain (Automatic Voting Machine Corporation); What's the Difference (Buffalo China, Inc.); Currently in production, Transmission Towers by Union Metal (Union Metal Manufacturing Company; Researches in High-Altitude Brushes (Stackpole Carbon Company).

TRI-J FILM PRODUCTIONS

15 Penfield Street, Buffalo, N.Y. Phone: GArfield 6644

Date of Organization: 1956

Jerome J. Joseph, Owner, Exec. Producer-Director

Irwin Green, Sales Manager

SERVICES: Complete production of motion pictures, live or animated and slidefilms from storyboard to screen to serve all needs. FACILI-TIES: 40' x 50' sound stage, 16mm synchronous cameras and sound recording unit, studio and portable lighting equipment, editing department, animation facilities. Portable equipment for location shooting anywhere.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Automation, The S110 (Sylvania Electric); The Key to Your Success (Duo-Temp Corporation); The Second Chanee (Protecto-Matic Corporation); Trainorama (Buffalo Community Chest); Operation Wake Up Buffalo (Erie County Democratic Party).

TV COMMERCIALS: For Unico (Barber & Drullard); '57 & '58 Buffalo Auto Show (Roizen Advertising); Batavia Downs (Hart-Conway Agency); Arpeako Franks (Saeger Advertising); Blue Cross and Blue Shield (Comstock & Co.).

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 18, N.Y. Phones: HIllside 5-0883, GReenfield 3-3000, Ext 534

Don Lyon.

(See complete listing in New York area)



United States Productions, Inc.

Tom Carroll Associates, 116 Washington Ave., Albany, New York.

Thomas G. Carroll, in charge.

(See complete listing in New York City area)

District of Columbia

AMERICAN FILM SERVICES

2153 K Street, N.W., Washington, D.C. Phone: Federal 3-1800

Date of Organization: 1946

Henry V. Hoagland, President

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni relations; also producers of sport films for instruction and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contract for sound and editing with companies specializing in that work. (None owned.)

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: That They May Serve (Northern Baptist Theological Seminary, Chicago); Where Freedom Grows (Hastings College, Hastings, Nebraska); Summoned to Serve (Andover-Newton Theological School, Newton Centre, Mass.); four productions in final editing stage.



Atlas Film Corporation

714 Warner Building, 501 13th Street, N.W., Washington 4, D.C.

(See complete listing under Chicago area)



CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D.C. Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, President
George W. Snowden, Vice-President
Lloyd B. MacEwen, Treasurer
Arthur C. Iddings, Production Director
Melvin M. Emde, Account Executive
W. Wilson Taylor, Account Executive
Martin S. Konigmacher, Animation Dept.
Frank S. Stewart, Technical Art Dept.
Frank M. Harding, Art & Design Dept.
John J. Poland, Photography Dept.

SERVICES: Motion pictures—commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. FACILITIES: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Better Small Engines (Army Engineers); Facility Inventory (Bureau of Yards & Docks); Leave and Pass Policies (U.S. Air Force); Civil War, Part 1; Spanish-American War; Position Classification Pre-Stressed Concrete (William G. Beal, Inc.); National Housing Center Report

(NAHB); Gulf Oil, Constant Quest; Alcoa, Piggy Goes to Market; Joy, Automation Comes to Coal; Thermalastie; Allegheny Ludlum (Mode-Art Pictures, Inc.); Hail the Hearty (Borden Co.-Parthenon Pictures); Seven Day Food; Prevent Home Fires; Protection Against Tornadoes; Home Nursing; Hurricanes; Floods (FCDA); Refugee Film (ORO-Johns Hopkins); History of Navy Uniform; History of Army Uniform (Potomac Film Productions); and 29 films for the Martin Company).

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NATIONAL FILM STUDIOS, INC.

(formerly Capital Film Studios) 105 11th Street, S.E., Washington 3, D.C.

Phone: LIncoln 6-8822

Date of Organization: 1953

Harold A. Keats, *President*F. William Hart, *Vice-President & Treasurer*

Edward W. Alfriend, IV, Secretary Anne H. Norman, Production Assistant

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Completely equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; RCA Sound Recording supplied by Capital Film Laboratories. Inc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Foreign language versions of Report From America (U.S. Information Agency); This Is the I. U. E. (Henry J. Kaufman & Associates); International Geophysical Year Report (U.S.I.A. and the B.B.C.); Studio facilities for Tomorrow Today series (Robert J. Enders, Inc., for Federal Civil Defense Administration); First Aid Tips (Washington Video Productions for American National Red Cross); The I.B.E.W. Story (Norwood Studios for International Brotherhood of Electrical Workers). TELEVISION FILMS: The Twentieth Century (CBS-TV). TV COMMERCIALS: for Chrysler (McCann-Erickson).

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NORWOOD STUDIOS, INC.

1536 Connecticut Avenue, N.W., Washington, D.C.

Phone: CO 5-2272

Date of Organization: 1951

Philip Martin, Jr., President, Executive

Producer

Lydia M. Pugh, Secretary-Treasurer Carlyle F. Robinson, Production Supervisor Glenn Johnston, Camera Department

Donn F. Bates, Supervising Editor

Marion Sanders, Script Supervisor William H. Clements, Jr., Mechanical Department

Jack Ballard, Production Control

SERVICES: Production of motion pictures for theatrical, non-theatrical and TV. FACILITIES: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Port Security (U.S. Coast



Guard); The Greatest Treasure (U.S. Information Agency—IMS); Dartmouth Story, Origins of Jazz (U.S.I.A.—I.B.S.); Showing the Way (International Co-Operation Adm.).

Stanley Neal Productions, Inc.

Munsey Building, Washington, D.C. Phone: STerling 3-0918

A. A. Ulin, representative

(See complete listing in New York City area)



United States Productions, Inc.

4000 Massachusetts Avenue, Washington, D.C. John Holman, in charge

(See complete listing in New York City area)



WASHINGTON VIDEO PRODUCTIONS, INC.

1536 Connecticut Ave., N.W., Washington 6, D.C.

Phone: ADams 4-5737

Date of Incorporation: 1948

Branch Offices: Tokyo, Mr. Ian Mutsu. London, Mr. Howard Connell.

George F. Johnston, President John T. Gibson, Vice-President Joseph D. Womack, Sales Manager

SERVICES: Produce 35mm and 16mm color, black and white, silent and sound. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U.S.; overseas production experience, with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: First Aid Tips (American National Red Cross); Loran (United States Coast Guard); Kill Only the Ivy (League of Women Voters); Green Are the High Mountains (Republic of China); Our National Treasures (Republic of Korea).

Maryland

MILNER PRODUCTIONS, INCORPORATED

3800 Liberty Heights Ave., Baltimore 15, Maryland

Phones: MOhawk 4-4221-22

Date of Organization: 1956

Ervin M. Milner, President Robert T. Fenwick, Vice-President Hobart Wolf, Jr., Sales Manager

SERVICES: Informational motion pictures for industry and government. TV commercials and full animation. Complete service in research, scripts and finished products. FACILITIES: Complete sound studio. 35mm equipment. Animation stand. Complete production staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Beltsville Film (NBC);

Maryland: Continued

MILNER PRODUCTIONS: Cont'd.

When Need Is Near (Community Chest, Baltimore); NAPG Story (National Association of Plumbing Contractors); Cooking With Savoir (U.S. Fish & Wildlife); The Lion and Albert, self sponsored. FILMED TV PROGRAM: Johns Hopkins TV Series (Johns Hopkins University and Ford Foundation).

MONUMENTAL FILMS & RECORDINGS, INC.

2203 Maryland Ave., Baltimore 18, Maryland Phone: CHesapeake 3-2549

Date of Organization: 1950

John D. A'Herns, President & General Manager

Max Brecher, Vice-President & Technical Director

C. Wilbur Taylor, Supervisor Sound Dept. William Muth, Director of Public Relations Thomas Hook, Executive Producer Edouard Hilbert, Animation Director

SERVICES: Motion pictures, slidefilms and radio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, 1/4" Ampex and Presto tape machines, Western Electric eight channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Canal Dredge (Ellicott Machine Co.); Harwood Hills (Reynolds Metal Co.); Civil Defense Report (Baltimore County); Point of Contact (Montgomery Industrial Park); Education for Survival (Prince Georges County, Maryland); Come to Jamaica (Reynolds Mining Ltd.); Rehabilitation Thru Work (Dept of Correction). SLIDEFILM: Pacesetters 1957 (Black & Decker Mfg. Co.). TV COMMERCIALS: Esskay Meats (Vansant Dugdale Adv.); National Brewing Company, Phillips Packing Company (W. B. Doner & Co.); Gunther Brewing Company (Sullivan, Stauffer, Colwell & Bayliss); Owens Yacht Company (S. A. Levyne Company).

STARK-FILMS

537 N. Howard Street, Baltimore 1, Md. Phone: LE. 9-3391

Date of Organization: 1920

Milton Stark, President Rose S. Stark, Secretary

Casper Falkenhan, Production Mgr. Harold Elkin, Purchasing, Personnel Mar.

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent color slidefilms. FACILITIES: Small studio; complete 16mm camera and production equipment; cover Eastern U.S. region. Unused selection stock

footage U.S. Naval Academy, Washington, D.C., Baltimore.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Indoklon (University of Maryland); We Build A Temple (Har Sinai Congregation); Washington - International (Laurel Race Course); Working Together (Maryland Port Authority); Memories That Will Live Forever (Camp Louise, Cascade,

New Jersey

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J. Phone: HEnderson 2-4474

Date of Organization: 1951

Branch: Room 1103, 332 West 52nd St., New York, N.Y. William Kohler, Executive in charge.

M. A. Fiore, Sr., Executive Director Al Fiore, Production Will Kohler, Photography & Sound Kay Kafouros, Distribution

SERVICES: 16 and 35mm educational and documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slidefilms; animation; television commercials. FACILITIES: Complete 16 and 35mm filming equipment. including 70' x 110' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Adventures of Johnny Glove (Riegel Textile Corporation); Tex Antoine's Chalk Talk (Standard Motors, Inc.); Chasing Chills (E. I. du Pont de Nemours Co. Inc.); Typewriter Techniques (Lane & Young, Inc.); Vigo Ham Cookbook (Can Meat Corporation).

ON FILM, INC.

33 Witherspoon Street, Princeton, N.J. Phone: WAlnut 1-7800

Date of Organization: 1951

Branches: 10 East 49th Street, New York City. Phone: PLaza 9-2330. Malcolm Scott, Manager. 101 Investment Building, Pittsburgh 22. Phone: COurt 1-0121. John Thompson, Manager.

Robert Bell, President Frederick Johnston, Jr., Treasurer Tracy Ward, Executive Producer Malcolm Scott, Director of Sales, East John Thompson, Director of Sales, Midwest Alfred Califano, Production Coordinator Mary Fairley, Assistant Production Coordinator

Gustave Eisenmann, Associate Producer Joseph Cole, Writer-Director Mel London, Writer-Director Carlo Arcamone, Supervising Editor

Yngvar Haslestad, Director of Distribution

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic

recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Conversation Crossroads (American Telephone & Telegraph Company); In the Suburbs (Redbook Magazine); Communicative (Newsweek Magazine); The Relaxed Wife (Chas. Pfizer & Co., Inc.); This Is Micarta (Westinghouse Electric Corporation). TV COMMERCIALS: For RCA Victor (Grey Advertising Agency, Inc.); Instant Sanka Coffee (Young & Rubicam, Inc.).

STAR INFORMATIONAL FILMS

240 West Front Street, Plainfield, N.J. Phone: Plainfield 5-8343

Date of Organization: 1955

Arthur Krienke, Owner and Exec. Prod.

SERVICES: Industrial, sales and scientific films from script to screen. FACILITIES: 16mm Mitchell and Cine Special cameras; stop motion, time-lapse equipment; special camera stands, tape and synchronous magnetic recorders; title, special effects stand; synchronous and interlock projection; editing facilities; lighting equipment; special effects shop.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Corraling Shipping Fever; Healthy Hens, Healthy Profits; Pfizer, RFD; Careers in Agriculture (Chas. Pfizer & Co., Inc.); Atlas 1958 Point of Sale Program (Commercial Photo Co.); The Garden Cemetary (Lake Nelson Memorial Park); Bill Botch (Worthington Corp.).

Pennsylvania

AMERICAN FILM COMPANY

1329 Vine Street, Philadelphia, Pennsylvania Phone: WA 2-1800 & 1801

Date of Organization: 1940 Ben Harris, President Irma Weyhmiller, Secretary

SERVICES: Public relations, industrial, medical and other subjects made through individual requests by organizations. Selling, advertising, booking, shipping, inspection, and storage of every kind of film plus exhibition. FACILI-TIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Untitled films for Metropolitan Life Insurance Company; Water and Highway Department of Pennsylvania; Associated Hospital Service, Pennsylvania; American Red Cross; Republican Administration of Philadelphia. (Incomplete).

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Colmes-Werrenrath Productions, Inc.

Penn Sheraton Hotel, Pittsburgh, Pa.

Phone: GRant 1-3696 George Heid, Manager.

(See complete listing under Chicago area)

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Annual Production Review Issue of 1958.

DeFRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pennsylvania

Phone: RIttenhouse 6-1686

Date of Organization: 1916

Joseph DeFrenes, President, Treasurer Richard DeFrenes, Secretary Francis Heininger, Writer-Director Michael Levanios, Writer-Director Lee David, Writer-Director Henry McKee, Artist Darwood Taylor, Artist Charles Williams, Artist Peter Montefusco, Cameraman Robert Smith, Cameraman Joseph Leier, Cameraman Frank Pugliese, Cameraman James Fabio, Cameraman Paul Litecky, Sound Engineer Irvin Gordon, Sound Engineer

Services: Complete motion picture and slide film production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 27 full time staff employees. FACILITIES: 2 completely equipped sound stages and complete location equipment for 16mm and 35mm color or B&W production; art department; animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; lighting equipment available for rental; music library; film storage vault; carpenter shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ice Cream, An American Tradition (Abbott's Dairies); Grinding Wheels and Their Application (Simonds Abrasive Company); Meat Progress Through Quality Achievement (Eskay Meats); Safety at the Crossroads (Reading Railroad); Ground Guidance Computer (Burrough's Corporation); Brainpower for Airpower (General Electric Company); Cryptorchidism (E. R. Squibb & Sons); What Christ Means to Me (Evangelical Foundation); One Man Operation of Two Reading 100's (Reading Textile Machine); Naval Officer Candidate School (U.S. Navy); Missile Master (Glen L. Martin Company); Air Proving Ground (U.S. Air Force). TV COMMERCIALS: For Atlantic Refining Company (N. W. Ayer & Sons); Wilbert's Fresh Pine, Buten's Paints Company, Figure Builder Girdles (Philip Klein Agency); Margo Wines (Bauer & Tripp).

NEIL HARVEY PRODUCTIONS

Suite 1118-20-22 Broad Locust Building Philadelphia 2, Pennsylvania Phone: KIngsley 6-0123

Date of Organization 1953

Editing Dept.

Neil Harvey, Owner, Executive Producer,

Lloyd N. Newman, Director of Operations George Grossman, Production Manager Sidney G. Hantman, Story, Direction,

Adelphia Associated, Promotion & Public Relations Council

SERVICES: Create documentary films from initial idea to finished product; industrial, sales, public-relations, fund-raising films, Sound track production. Television spots. Narration service. FACILITIES: 3 fully equipped sound stages, lighting equipment,

blimped Arriflex 35, Auricon 1200, Auricon Pro 200, Cine-Special, Auricon 1200 Sound-On-Film, Stancil-Hoffman 16mm magnetic recorder, Magnecorder ¼" tape synchronous recorder, Magnesync Dubbers, Telefunken WE 639 A, Altec Lipstick mikes; mike booms; editing rooms; B & H hot splicers, Moviola synchronizer, Editola editing machine; interlock projection.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Daddy, I Love You, Fight for Life (Deborah Sanatorium & Hospital, Browns Mills, N. J.); Time Out for a Hobby (Hobby Industry Association of America); The Allied Tank Story (Allied Tank Truck Company); Sunday in Philadelphia (Committee Against Sunday Sales); This Is The Eden (The Eden Summer Camp, Winterdale, Pa.). TV FILMS: Can-Can Campaign (Deborah Sanatorium & Hospital); series for fall campaign (National Cystic Fibrosis Foundation). Sound Track Production for Binder Cooperage Company.

MODE-ART PICTURES, INC.

1022 Forbes Street, Pittsburgh 19, Pa. Phone: EXpress 1-1846

Date of Organization: 1938

James L. Baker, President Robert L. Stone, Executive Vice-President H. John Kemerer, Vice-President Florence E. Baker, Secretary & Treasurer Louis Sisk, Editorial August A. Borgen, Recordist

SERVICES: 16mm and 35 mm educational, public relations, sales promotion and TV production. FACILITIES: 16mm and 35mm optical and ¼", 35mm magnetic recording and projection, complete editorial, camera, lighting and mobile equipment including 1800 Amp. generators.

MOTION PICTURES: Automation Comes to Coal (Joy Manufacturing Company); The Constant Quest (Gulf Oil Corporation); Futures in Steet (Bethlehem Steel Company); Piggy Goes to Market (Aluminum Cooking Utensil Company). SLIDEFILM: Portrait of a Perfect Marriage (Aluminum Cooking Utensil Company).

NORTH AMERICAN FILM CORPORATION

106 E. 10th Street, Erie, Pa.

Phone: 2-6493

Date of Organization: 1953

Don Lick, President & Producer Charles R. Bick, Vice-President & Producer

Don Okel, Production Chief Jack Bullock, Cameraman

John Hartman, Cameraman Roland Hall, Laboratory Manager

Janet Turban, Office Manager

SERVICES: Complete 35mm and 16mm production service from planning to finished project. 16mm and 35mm and slidefilms, black and white or color. 16mm negative — positive and reversal processing. 16mm Kinescope. FACILITIES: Two 16mm Auricons. 35mm Bell and Howell studio camera, two animation stands (35mm and 16mm), complete recording facilities for lip sync and post recording, editing, A & B printing with fades & dissolves, two

MIDDLE ATLANTIC STATES:

Pennsylvania: Continued

Bridgamatic processing machines, script writers and artists.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Smooth Landings (Cleveland Pneumatic Tool Company); Sales Talks (General Electric Company); Electronic Railroading (General Railway Signal Company); Hopi Indian Ceremonials (M. W. Billingsley Organization); Stop the Drip in Seconds (Snap-Faucet Inc.); Turret Indexing, Machines (Swanson-Erie Inc.): Pennsulvania's Perfect Playground, new edition (Conneaut Lake Park). SLIDEFILM: The Packaged Air Conditioner (General Electric Company). TV COMMERCIALS: For General Electric Company, Larson Laboratories, Koehler Beer, Sterling Milk, Mutual Building and Loan Association, United Oil, Dad's Dog Food, Welch

On Film, Inc.

101 Investment Building, Pittsburgh 22, Pa. Phone: COurt 1-0121

John Thompson, Manager

Grape Juice and others.

(See complete listing under New Jersey area)

PACKAGED PROGRAMS, INC.

634 Penn Ave., Pittsburgh 22, Pennsylvania Phone: GRant 1-4756

Date of Organization: 1945

M. E. Fierst, General Manager F. S. Di Fiore, Technical Director J. H. Ware, Associate Producer

SERVICES: Motion picture production in 35mm & 16mm B & W and color for theatre, industry and television; also processing, printing and recording services. FACILITIES: 35mm & 16mm photography; sound recording; 16mm B&W processing, printing, cutting and projection.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Ohio River Pilgrimage (Gulf Oil Corp.); Estimatics in Action (Vale Technical Institute); The Boy Inside (Pennsylvania Junior Republic); Building For Tomorrows (Jesuit Seminary): My Heart Goes Out (Catholic Diocese of Pittsburgh).

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Frederick K. Rockett Company

1022 Forbes Street, Pittsburgh 19, Pa.

Phone: EXpress 1-1846

(See complete listing under Los Angeles area)

WARREN R. SMITH, INC.

210 Semple Street, Pittsburgh 13, Pennsylvania

Phone: MUseum 3-6300

Date of Organization: 1952 Warren R. Smith, *President* J. K. Ross, *Vice-President*

Pennsylvania: Continued WARREN R. SMITH: Cont'd.

J. K. Walker, Treasurer Patricia Taylor, Sales John Freeman, Production Manager Dale Thompson, Animation Director John Zwergel. Laboratory Manager Jay B. Gould, Editorial Director

SERVICES: 35 and 16mm photography and animation, 16mm laboratory, all visual aids services. FACILITIES: Sound stages, 35 and 16mm cameras, editorial and projection facilities, Oxberry animation stand, music libraries, 16mm laboratory, radio recording, slide and filmstrip art and production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Metals, Mills and Men (Pittsburgh Steel); The Secret's in the Center (Westinghouse); Packages of the Future (Alcoa); Hold That Roof! (Ohio Brass Company); Vacuum Melting (Universal Cyclops Steel).



Transfilm Incorporated

The Carlton House (Room 214), Pittsburgh 19, Pa.

Phone: GRant 1-6627

Ralph Maitland, Manager

(See complete listing in New York City area)



Wilding Picture Productions, Inc.

3 Gateway Center, Pittsburgh, Pa. Phone: GRant 1-6240

Quin Short, District Manager

(See complete listing under Chicago area)

STUDIO SIXTEEN

27 Hawthorne Road, Wyomissing Hills, Reading, Pa.

(Mailing address: Box 1161, Reading Pa.) Phone: ORchard 8-7950

Date of Organization: 1953

Woodbury Conkling, Partner and Creative Supervisor

Roger A. Clark, Jr., Partner and Technical Supervisor

Gene Dobson, Production Assistant

SERVICES: Production of 16mm fund-raising, industrial, education, public relations motion pictures from script to screen. Also production of 35mm color sound filmstrips. FACILICIES: 16mm cameras, synchronous recording, ighting and editing equipment for studio or location work. Sound stage 50' x 100' available. Complete 35mm equipment for filmstrips.

MOTION PICTURES: Crashes for Safety's Sake Parish Pressed Steel Div., Dana Corp.); The Story of "U" (United Fund of Berks County); Time Out for Jimmy (localized verions for United Foundation of Detroit, Jnited Fund of Boston and Philadelphia, Camde County Community Chest). SLIDE-

FILMS: Shifting Tides of Newspaper Advertising (Pittsburgh Post Gazette); Department Store Presentation (Philadelphia Inquirer, through Al Paul Lefton, Inc.)

Virginia

TANTAMOUNT PICTURES, INC.

108 N. Jefferson St., Richmond, Virginia Phone: MIlton 8-5841

Date of Incorporation: 1954

Donald T. Martin, President, Treasurer Daniel Grice, Vice President Alfred S. Traynham, Secretary C. L. Gillespie, Assistant Producer B. L. Jennings, Production Co-ordinator

SERVICES: Complete production service 16mm and 35mm; business and industrial films, television commercials and films for television. FACILITIES: Completely equipped sound stage, size 2,000 square feet; photographic, sound, art, animation, script and production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Lexington and Natural Bridge (Natural Bridge Corp. & Lexington Chamber of Commerce); The Heltzel Story (Hetzel Steel Form & Iron Co.); 2 - 5 Dialing (C & P Telephone Co. of Virginia); Highlights of 1956-1957 (Southern States Co-Operative); Adventures in Engineering (Philip-Morris Company).

SOUTHEASTERN STATES

Florida

Acorn Films of New England Inc.

215 N.E. 117th St., Miami Florida Phone: PLaza 4-4330

George Contouris, in charge of Production (See complete listing under Boston area)

*

Bay State Film Productions, Inc.

707 Nicolet Avenue, Winter Park, Florida Phone: MIdway 7-3817

Eugene Bunting, Vice-President, in charge.
(See complete listing in Boston area)

FEATURE STORY PRODUCTIONS

Post Office Building, Clermont, Florida Phone: EXeter 4-5511

Date of Organization: 1955

Rosemary Young, Owner, Producer Calmer Koester, Chief Cameraman Joe Sanchez, Scenario Lucille Young, Distribution Manager

SERVICES: Production of color, b&w 16mm sound films, also all types of still photography and film strips. Sales promotion, training, educational, documentaries; travel and public relations films. FACILITIES: Complete equipment for above including a completely equipped darkroom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Florida Products Festival (Haines City, Florida, Chamber of Commerce); They Moo for More (Suni-Citrus Cattle Feed Co.); Port Richey Cruise-A-Cade (Port Paradise Hotel, Crystal River, Florida); Salute To All States (Clermont, Florida, Chamber of Commerce).

RAINBOW PICTURES, INC.

5711 S. Dixie Highway, S. Miami 43, Florida Phone: MOhawk 5-3524

Date of Organization: 1948

Walter Resce, President
Ruth B. Resce, Sec.-Treas., Scripts
Frank Brodock, General Sales Manager
Willard Jones, Production Chief
Oscar Barber, Editing and Direction
Charles S. Rock, Aecount Supervisor

SERVICES: 35mm, 16mm production of industrial, educational and television films. Writing, editing and supervision. Complete 35mm and 16mm color, b&w animation. FACILITIES: 35mm BNC Mitchell, 35mm NC Mitchell, 16mm Mitchell. 35mm Arriflex, 35mm RCA magnetic sound; 16mm magnetic sound. Two air-conditioned studios; complete 16 and 35mm editing services with double picture and double track head Moviolas, both 16mm & 35mm animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 1957 Florida Derby (Gulfstream Race Track); Who's Handicapped (U. S. Air Force); Royal Castle; National Airlines (Southern Advertising Agency); Life's Secrets (Dr. John Lee Baughman).

Producers Film Studios (Jack Lieb Productions)

10281 E. Bay Harbor Drive, Miami Beach 54, Florida.

Phone: UNion 6-3009

(See complete listing under Chicago area)

SOUNDAC PRODUCTIONS, INC.

2133 N.W. 11th Avenue, Miami 37, Florida Phone: FR 4-2655

Date of Organization: 1951

Robert D. Buchanan, President, Gen. Mgr. Jack Schleh, Jr., Production Manager Robert G. Biddlecom, Technical Director Francis J. Noack, Art Director

SERVICES: 16mm motion pictures for business, industry, television. Complete sound recording. Syndicated programs and features for television. Complete animation service. FACILITIES: 16mm motion picture and sound recording equipment; sound stage; editing facilities; complete animation facilities; two animation cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A Dozen and One, Northern; A Dozen and One, Southern (F. S. Royster Guano Co.); The Earth From Onter Space; Scratch and the Sputnick; The Prehistoric Present; and others (Richard H. Ullman, Inc.). TV COMMERCIALS: for Good & Plenty Candy (Bauer & Tripp, Inc.); General Electric (Brown Agencies, Puerto Rico); L & M Cigarettes (West Indies Advertising); Pan American Airlines (J. Walter Thompson);

Ideal Bread (Wm. F. Finn & Assoc.); Stop & Shop Super Markets (Arnold & Company); National Brotherhood Week (RKO Telepictures, Inc.).

X Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Cables, Fla. Phone: HIghland 4-3191; TWX MM-494

Harry Walsh, Vice-President

(See complete listing in New York City area)

WORLD ACQUAINTANCE FILMS

6118 S.W. 61st Street, South Miami, Florida Phone: MO 7-8207

Date of Organization: 1953

Arlene vonZimmerman, Owner, President, Executive Producer

Robert vonZimmerman, Vice-President, Charge of Production

Jean M. McKinney, Production Assistant

SERVICES: Travelogue specialists for steamship, airlines, foreign governments and municipalities. Intimate working knowledge of 23 countries and possessions. Cultural films of classic and artistic value. FACILITIES: 16mm color and sound. New York affiliate with extensive editing, music library and recording facilities. Art staff prepares color story-boards for approval before shooting. Guaranteed distribution to 300 TV stations.

MOTION PICTURES: Adventure in the Sun (West Palm Beach Chamber Commerce); Highway to Cuba (West India Fruit & Steamship Company); All-American Family (H. C. Slaughter Company); Cuban Holiday (Cuban Tourist Commission); Land of Eternal Spring (Guatemalan Tourist Bureau).

WURTELE FILM PRODUCTIONS

2302 Diversified Way, Orlando, Florida P. O. Box 504, mailing address Phone: GArden 2-9755

Date of Organization: 1938

Harold S. Wurtele, Owner, Executive Prod. Elizabeth G. Wurtele, Production Assistant M. A. McDaniels, Jr., Production Assistant Wynk Boulware, Art Department

SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak special cameras; Filmo-70 cameras; Maurer 16mm recording system: magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Annual Outboard Regatta (Sanford Boat and Ski Club); Bowling Alleys (United Brotherhood of Carpenters and Joiners of America); Football Highlights 1957 (University of Tampa); Homes for the Discriminating (Flint Engineering, Inc.); An Invitation to Winter Park (Chamber of Commerce).

Georgia

*

Jamieson Film Company

936 West Peachtree Street, N.W. Atlanta 9, Georgia. Phone: TRinity 4-6625

Chester D. Gleason, Manager

(See complete listing under Dallas, Texas)

Telepix Corporation

Whitson, Murry & Associates, 35th & Abercorn, Savannah, Georgia

Owen J. Murry and Vin Whitson, Representatives

(See complete listing in Los Angeles area)

INTERNATIONAL SOUND FILMS, INC.

26 E. Andrews Dr., N.E., Atlanta, Georgia Phone: CEdar 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, President, Treasurer, Exec. Producer

Evelyn E. Kirkland, Vice-President
Hubert A. Janicek, Secretary
Don Nixon, Research & Script Dept.
W. Brockford Gordon, Vice-President, Production

Ernest L. Kirkland, Sound Engineer Sally Haimsonn, Office Manager Jayne Lumpkin, Manager Birmingham Office

George Enloe, Composer & Musical Director

Services: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Creative script department with research facilities, studio or location work. Recording and dubbing service for 16mm and 35mm. FACILITIES: Film production facilities and equipment, field and studio camera crews, sound track personnel, sound studio and fully equipped air conditioned sound stage, music libraries, editing rooms, screening and conference room, carpenter shop, location trucks and portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Land of the Cherokee (Georgia Dept. of Commerce); Valley of Promise (Coosa-Alabama River Improvement Assoc. Inc.); Alabama, Land of Industrial Opportunity, Recreation Unlimited (Alabama Industrial Development Board); Birmingham-Youngest of the World's Great Cities (City of Birmingham); The Fabrication and Distribution of Steel (O'Neal Steel, Inc.); East Point's 70th Birthday (East Point, Georgia Chamber of Commerce); Profit of a City, Gateway to the Smokies (Knoxville, Tennessee Chamber of Commerce); City of Opportunity (San Antonio, Texas, Chamber of Commerce); Poultry Production in the South, Dairying in Dixie (Security Mills, Inc.); The Magnolia State (Mississippi Agricultural & Industrial Board); The Dynamic Triangle-North Kansas City, Mo. (North Kansas City, Mo., Chamber of Commerce). TV COMMERcials: For Republic Steel Corporation, Gadsden, Alabama.

SOUTHEASTERN STATES:

*

FRANK WILLARD PRODUCTIONS

3223-B Cain's Hill Place, N.W., Atlanta, Georgia

Phone: CEdar 7-2970

Date of Organization: 1952

Frank Willard, Owner

Charlie R. Cannon, Production Manager Lamar Tutwiler, Editor

Sam Cravitz, Sound Engineer

FACILITIES: 16mm edge track magnetic recording, ¼" Ampex tape recording, eleven channel sound. center or edge track dubbing; sound stage and lighting equipment; editing rooms; projector interlock for post dubbing; underwater 16mm camera; location equipment wild or sync sound.

MOTION PICTURES: Ever Since Oglethorpe (Georgia State Dept. of Commerce); This Is Delta (Delta Air Lines); It All Adds Up (Southern Bell Telephone Co.); The Big Payoff (Colonial Stores); The Face of the South (Board of Christian Education, Presbyterian Church in USA).

Kentucky

KENT LANE FILMS, INC.

1253 So. Third St., Louisville 3, Kentucky Phone: Melrose 6-3911

Date of Organization: 1947

Kent Lane, President & Producer Dorothy Ellenberg, Production Manager Tom Mulvey, Assistant Producer Hugh K. Miller, Director, Still Photography Eric Wehder, Jr., Art Director

SERVICES: Merchandising, sales promotion, public relations and training films. Television commercials, slidefilms, still illustrations, editorial service and story boards. FACILITIES: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, 35mm and 16mm cameras, dolly, all necessary equipment for studio or location film production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Do You Know; Clean Up (City of Louisville); Duchess Paints the Town (Devoe & Reynolds); Dust Control (American Air Filter); Training film (Kex National Service).

Louisiana

COMMERCE PICTURES

525 Poudras Street, New Orleans, La. Phone: MA 5026

Date of Incorporation: 1941 Robert Wiegand, President

SERVICES: Motion picture production for theatre, industry, education and television. FACILITIES: 35mm and 16mm studios; laboratories; film vaults; art and title department; camera crew and lights for production on location; theatre distribution.

SOUTHEASTERN STATES:

Louisiana: Continued

COMMERCE PICTURES: Cont'd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Automatic Voting Machine, Schoup Voting Machine (State of Louisiana); The Symbol of Service, The Symbol of Quality (Rountree Olds—Cadillac Promotions Inc.); Boyce Boats (Boyce Marine Supplies); Autocrat Chef (Autocrat Foods—Arthur Advertising); Chinito Rice (Aubrey Williams Advertising Inc.); World Sew-Vae Stores (A. M. Simcock Agency).

PAN-AMERICAN FILMS

735 Poydras Street, New Orleans

Phone: JA 5-4895

Date of Organization: 1950

Frank Richard, Partner. Management John M. LeBlanc, Partner, Production Man-

ager

Walter Rivet, Chief Photographer

Joseph LeBaron, Chief Editor William Delgado, Manager, Film Processing

SERVICES: Production of motion pictures, documentary, industrial, educational. Editorial services, recording and dubbing facilities. Cutting & projection rooms. Complete 16mm laboratory services negative-positive or reversal. FACILITIES: for the above listed services; not itemized.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Closed Door Opens, An Investment in Futures (Department of Welfare, State of Louisiana); One in Five (United Fund, New Orleans); Operation Cooperation (American & Foreign Power Co. Inc.); 23rd Annual Sports Calendar (New Orleans Mid-Winter Sports Association).

Tennessee

CONTINENTAL FILM PRODUCTIONS CORP.

539 Vine Street, Chattanooga, Tennessee Phone: AMherst 7-4302

Date of Incorporation: 1953

James E. Webster, Pres. & Exec. Producer Gene A. Carr, Viee-Pres. & Exec. Director H. L. Thatcher, Treasurer

Thomas Crutchfield, Secretary

Harold M. Walker, Dir. Art & Animation

SERVICES: 16 and 35mm color and black and white, live and animated motion pictures; sound slidefilms: and industrial sales, sales and personnel training, documentary, public relations, medical, educational, and TV films. Producers also of FilmoRama productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. FACILI-TIES: Production facilities, including 16 and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation department with Oxberry animation stand. Permanent creative staff - writers, directors, cameramen, editors, artists, sound engineers, and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Progress Report 1957 (Bowaters Southern Paper Corp.); Change of Paee (Fontana Village, N. C.); SLIDEFILMS: Superspun Story (Combustion Engineering, Inc.); Operation Giant Step (Mead Johnson Company—Pablum Products); There IS a Difference (General Electric Company); TV COMMERCIALS: For Hesmer Foods, American National Bank & Trust Company, Lay Meat Products, Spra-Kill, Fleetwood Coffee, White Lily Flour.

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FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.

Phone: BRoadway 5-3192 Date of Organization: 1951

Date of Incorporation: 1955

Elston Leonard, Jr., President Peter Harkins, Vice-President F. M. Leonard, Secretary, Treasurer

SERVICES: Research, scripting and production of motion pictures, slidefilms and special presentations for business and industry; advertising, public relations, education, religion, training and entertainment. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Sub-contracting for other producers. Foreign production crew. FACILITIES: Drive-in sound stage 50 x 75, second stage 18 x 30; theater with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; 4 editing rooms, Moviola equipped; 5 magnetic channels and mixer, Stancil-Hoffman recorder and dummies; portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; multicam remote control; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2¼ x 2¼, 4 x 5 and 8 x 10

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Little Rock Case (Southwestern Bell Telephone Company); Little Man in the Black Suit, One Vote Worth Millions, This Land Is Ours, A Trojan Horse (Campaign for the 48 States). TV COMMERCIALS: for Freeman-Kat's engine heater, Five Star Manufacturing Company, Birmingham Paper Company (Keegan Advertising Agency); Shainberg's Black & White Stores, Union Planters National Bank (Lake, Spiro, Sherman, Inc.); Blue Cross, Blue Shield (Frank Wills Company); TV Super Log.

SAM ORLEANS PRODUCTIONS

211 W. Cumberland Ave., Knoxville 15, Tenn.

Phones: 3-8098 and 7-6742

Branch: 550 Fifth Avenue, N.Y.C., N.Y. Phone: ENright 9-2002. Editorial Department: Pathe Bldg., 105 E. 106th St., N.Y.C., N.Y.

Date of Incorporation: 1946

Sam P. Orleans, Executive Producer Lawrence Mollot, Associate Producer

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms, documentary films. Producer of TV series: Rural America Review. FACILITIES: Studios, production equipment; cutting rooms (New York and Knoxville); portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: This Is T.V.A. (Tennessee Valley Authority); Deep Sea Survival (U.S. Air Force); Radiac Equipment, Nos. 1 and 2 (U.S. Navy); To Keep Them Well (National Health Council); Common Heritage (Tennessee State Library & Archives).

EAST CENTRAL STATES

Indiana

Allen, Gordon, Schroeppel & Redlich, Inc. 1835 South Calhoun, Fort Wayne, Indiana

Robert G. Cecka, Vice President

(See complete listing in Chicago area)

FRINK FILM STUDIO

1414 Thornton Street, Elkhart, Indiana

Phone: 3-0503

Date of Organization: 1950 Maurice Frink, Jr., Owner

SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FA-CILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing; script writing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Striking Facts About Lightening (Independent Protection Co.); Yours Is the Hand That Helps (United Fund, Elkhart County); Color Clues for Better Living, 1957 revision (O'Brien Paint Co.); The Inside Story, 1957 revision (Stewart Coach

Co.). SLIDEFILMS: Speedclene (Bendix Products Div., Bendix Aviation); 1957 Instrument Line (C. G. Conn); Bendix Power Brake and Carburetor (Bendix); and for Penn Controls. TV COMMERCIALS: Shurfine Foods, Zephyr Gasoline (Norman Navan Advertising Agency). Television Slides: series for MacDonald Cook Advertising Agency.

GALBREATH PICTURES, INC.

2905 Fairfield Avenue, Fort Wayne, Indiana

Phone: Harrison 4147

Date of Organization: 1942

Branch: 141 West Jackson Blvd., Chicago 4. Phone: HArrison 7-7447. Clyde L. Krebs, Jr., Manager

Richard E. Galbreath, President Clyde L. Krebs, Jr., Vice-President E. W. Gaughan, Executive Vice-President John D. Shoaff, Secretary-Treasurer Guy Fitzsimmons, Production Manager Claude Cole, Photographic Director Allen C. Moore, Mgr., Recording Dept. Wallace Swander, Set, Carpenter Dept.



When brightness range is extreme . . .

and good color quality is a must, there's only one film that really knowledgeable cinematographers turn to. It's 10mm Anscochrome Professional Camera Film Type 242. This new and exciting emulsion was specifically designed to produce low contrast color positives with the ultimate in print-through characteristics.

Actually, tests have proven that pictures shot on Type 242 (indoors or out) and printed on *Ansco Type 238 Color Duplicating film* have superior color rendition in reds and flesh tones, exhibiting overall quality that is the finest ever attained on a multilayer color emulsion.

Test it. You will see the difference where it counts . . . in the screen image! Ansco, Binghamton, New York. A Division of General Aniline and Film Corp.

TECHNICAL DATA

Anscachrome Professional Camera

Film Type 242

EXPOSURE INDEX 10 3200K tungsten illumination. 8 daylight with 83 filter.

FILTER RECOMMENDATIONS
Light saurce Filter for light Filter for camera
3200K none nane

 Photoflood lamps
 none
 81A

 "CP" lamps
 (3350K)
 81A

 Corbon Arcs
 Brigham Y-1
 83

 M.R. TYPE 40
 40
 83

 40 Ampere DuArc
 Flarentine
 83

Gloss
Daylight None 83
AVAILABILITY 16mm x 100, 200, 400 and 1200 foot lengths

Ansco

Type 242

GALBREATH PICTURES: Cont'd.

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials, animations. FACILITIES: Mitchell cameras (35 and 16mm) and 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff; animation camera and stand; location equipment caravan, including 50,000 watt Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Homes for a Growing America (National Homes Corporation); Marvelous Milk (National Dairy Council); Everybody Knows (Borg-Warner); Return to Eleganee (Dunbar Furniture Corporation); Apples for the Teacher, revision (Phillips Petroleum Corporation).

Metropolitan Detroit Area

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FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Michigan Phone: WOodward 2-4920 Sound Studio: 25305 John R Road, Madison Heights

Date of Organization: 1931

Genaro A. Florez, President, Chairman of the Board

Paul A. Kelcourse, Treasurer, General Mgr. Hans A. Erne, Vice-Pres., Secretary J. Raymond Cooper, Vice-Pres., Prod. Mgr. John H. Kleene, Vice-Pres., Creative Dir. Robert W. Keller, Editorial Manager Thomas E. Smith, Business Manager

Clark E. Pardee, Jr., Coordinator, Client Services

Harry R. Roehrig, Manager, Visual Presentation Div.

Herbert E. Ihrig, Staff Consultant, Manpower Development

Ernest D. Nathan, Staff Consultant, Program Planning

Clark E. Broderick, Ray M. Belding, John N. Kirkwood, B. H. Priehs, Account Executives

Services: Complete sales training organization, staffed to analyze training, manpower development problems; consultation, planning service, creating, producing programs to fit needs. Plan, write, visualize and produce meetings, conferences; specialized staff guidance for conference leadership, presentation techniques. Create and produce presentations from desktop visuals to national conventions using live talent, closed-circuit TV, motion pictures, sound slidefilms, Cellomatic projection, manuals, printed materials. Plan and produce Video-graph (flannelboard) presentations, Vu-Graph (overhead projection); Cellomatic front, rear-projection programs. Franchised suppliers of Cellomatic equipment, trained projectionists (Michigan & Ohio).

Stock and supply Videograph equipment, accessories. FACILITIES: Six-story main building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion picture photography, 16mm or 35mm, sound or silent black-and-white or color; still photography, glamour shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing. Preparation and production of transparencies and special effects for Cellomatic and overhead projection; Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure; film titles. Madison Heights sound studio, 4000 sq. ft. completely equipped. Mitchell camera equipment. Reeves magnetic sync sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Meet the Experts (AC Spark Plug Division, General Motors Corporation); The Power of Participation (Sinclair Refining Company); Your Caddie, Sir (Western Gold Association). SLIDEFILMS: The Best of Both (American Motors Corporation); The Priceless Ingredient (Cadillac Motor Car Division, General Motors); A Call Is What You Make It (Detroit Controls Corporation); The Best Scat in the House (C. F. Church Division, American-Standard); Fundamentals of Lubrication (Sinclair Refining Company).

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FILM ASSOCIATES OF MICHIGAN, INC.

4815 Cabot Avenue, Detroit 10, Michigan Phone: LUzon 2-6200

Date of Organization: 1947

W. B. Chase, President & Treasurer Paul H. Croll, Secretary

Robert L. Crawford, Production Manager Grover F. Seyfried, Production Manager

SERVICES: Producers of motion pictures and slidefilms for public relations, sales promotion, industrial training and special purposes. Also available: production planning, supervision or film counseling. FACILITIES: Acoustically-treated studio; cutting rooms, Maurer and Auricon cameras; Reevesound recorders and dubbers; complete vehicle-mounted location facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Styrofoam Low Temperature Movie, Penta (Dow Chemical Company); Reducing Windshield Worries (Shatterproof Glass Corp.); Roll In Universal Lighting (Bulldog Electric); In Tune With the Times (American Motors Corporation).

HENNING & CHEADLE, INC.

1060 West Fort Street, Detroit 26, Michigan Phone: WOodward 1-7688

Date of Incorporation: 1945

Branch: Chicago, 1140 S. Michigan Ave., Wabash 2-0570, F. E. Harrold. Production, editorial and distribution services.

L. A. Henning, President George R. Cheadle, Vice-President Louis Manos, Production Manager SERVICES: VisualCast presentations; sound slidefilms; motion pictures, literature; complete programs. FACILITIES: Equipment and staff for black and white, Ektachrome and color separation, including studio, camera lighting, etc.

RECENT PRODUCTIONS AND SPONSOR: SLIDEFILMS: Meet the Champ (General Electric Co.); Packaging With A Purpose (General Foods Co.); Competition Rears Its Ugll Head (Ford Motor Company); Replacing Edsel Windshield (Pittsburgh Plate Glass Co.); The "Eyes" Have It (Diamond Crystal Salt Co.).

*

HAIG & PATTERSON, INC.

15 E. Bethune Avenue, Detroit 2, Michigan Phone: TRinity 3-0283

Date of Organization: 1937

Branch: Dayton 2, Ohio, 131 N. Ludlow St., BAldwin 3-9321,

- J. T. Patterson, Chairman of the Board Earl E. Seielstad, President
- C. W. Hinz, Vice-President, Secretary
 J. M. Saunders, Vice-President, Editorial

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Generation 5, An Engineering Report on Coal Cutting Tools (Metallurgical Products Division, General Electric Company); David's Journey Back (The Fund for Crippling Diseases); Made for the Earth (Price Brothers Company); Training for Tomorrow (R. K. LeBlond Machine Tool Company); The Miracle of Electronics (National Cash Register Company). SLIDEFILMS: The Fifth Echelon of Accuracy (The Sheffield Corporation); For the Maximum in Frying, Straighten Up and Fry Right (Procter & Gamble Company); Capsule Training Course (L. M. Berry & Company); Round Table Series,. The Final Touch (Cadillac Motor Car Division).

HAFORD KERBAWY & COMPANY

554 Buhl Building, Detroit 26, Michigan Phone: WOodward 3-0201

Date of Organization: 1956

Haford Kerbawy, Producer Lester T. Davis, Jr., Business Manager Victor F. Radcliffe, Account Executive

SERVICES: Producers of motion pictures, stage shows and closed-circuit telecasts for industry. FACILITIES: None owned. Associated studios in New York, Cleveland, Detroit and Los Angeles.

MOTION PICTURES: Why I Married Mabel, Package for Peggy, G-2 (American Standard); Practical Dreamer (U.S. Steel Corp.); Dodge Dealer Fifth Forum (Dodge Division); Golden Moments, film and management conference (AC Spark Plug). CLOSED-CIRCUIT TELECAST: Edsel Meeting to 24 Cities (Edsel Division, Ford Motor Company).

THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit 11, Michigan Phone: TRinity 5-2450

Date of Organization: 1917

Jamison Handy, President

Oliver Horn, Executive Vice-President

Everett F. Schafer, V. P., Service Devel. George B. Finch, Vice-Pres., Sales Devel. John A. Campbell, V. P., Govt. Contracts William G. Luther, Vice-President, Contact

Avery W. Kinney, Secretary

Allan E. Gedelman, Treasurer

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, N.Y. Phone: JUdson 2-4060. W. J. Riley, in charge.

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, in charge.

HOLLYWOOD: 1402 N. Ridgewood Place, Hollywood 28, California. Phone: HOllywood 3-2321. Thomas G. Johnstone, in charge.

SERVICES: Motion picture production: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies: three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. Filmstrip and slidefilm production: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. Meetings assistance: staging and projection service, convention programs, live shows. FA-CILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment. creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Challenge (United States Marine Corps); That's What They Say (Chevrolet Motor Division); Another Fram First (Fram Corporation); Spicer Synchro-Master Twelve (Dana Corporation); Service Beyond (Motors Insurance Corporation); Navy Wings of Gold (U.S. Navy); Dealer to Dealer (General Motors Acceptance Corporation); Opening the Sale (Dartnell Corporation); U.S. Royal Master Tires Takes to the Air (United States Rubber); Treatment of Edema in Congestive Heart Failure (G. B. Searle); New Dimensions in Sound (RCA Victor); The Production of U.S.S. Steel Sheets (U.S. Steel); The Time of Your Life (Oldsmobile Division of General Motors); The Mail-Flo System (U.S. Post Office); The National Post-Tronic (National Cash Register Company); The Underground Story of Natural Gas (Columbia Gas Company). SLIDE-FILMS: The Curious Case of the Missing Benefits, Tweeter, Woofer and Wow (Radio Corporation of America); The Day Nero Burned (Buick Motor Division, GMC); Allison Power with a Lockheed Electra (Allison Division of General Motors); Better Than Gold (Beryllium Corporation); What the Customer Wants (Oldsmobile Division of General Motors); What Do Yon Do? (The Hoover Company); A Salesman's Best Friend (Pontiac Motor Division, General Motors); 20,000 Volts Under the Hood (Delco-Remy). School Service Slidefilms: The Battle for Liberty, Asiatic Lands and People, Growth of the United States, Famous Americans, People and Goods Travel, Autumn is Here, Insects Around Us.

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Michigan Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, President James W. Atkinson, Vice-Pres. & Treas. Harry B. Rottiers, Secretary

SERVICES: creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: art department, 40° x 50° photographic stage. Equipment for still and motion photography; 16 and 35mm animation stand; recording studio; hot press title department; still laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Breakthrough (Ralston-Purina Company). SLIDEFILMS: Parts Inventory Control, Torquatic Transmission, Air Suspension (GMC Truck and Coach Division); The 1958 Kelvinator Air Conditioner (American Motors Corporation) and others.



MPO Productions. Inc.

6560 Cass Avenue, Detroit 2, Michigan Ross M. Sutherland, Sales Manager (See complete listing in New York area)

*

REGAN FILM PRODUCTIONS, INC.

19730 Ralston, Detroit 3, Michigan Phone: TUlsa 3-4334

Date of Organization: July, 1950

Lawrence M. Regan, President Warren Hart, Vice-Pres., Charge Production

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound sildefilms. printed materials, stage presentations and TV spots. FACILITIES: Studio designed and built for sound filming (1955). Sound stage 4,000 sq. ft. Still photography stage, laboratory, art studio, magnetic recording, 35mm & 16mm cameras, cutting and screening rooms.

RECENT PRODUCTIONS AND SPONSORS Action. Edsel in Action, Executives, Product MOTION PICTURES: This Is the Edsel, Style in Development. Advertising, Once in a Lifetime (Edsel, Ford Motor Company). SLIDEFILMS: Getting a Head Start, This Is the Edsel, 1958



Metropolitan Detroit Area

Advertising (Edsel, Ford Motor Company); The Silvertown 125 Tubeless Tire, The Lifesaver Silvertown Tubeless Tire, 1957 Fall Staff Meeting, Dealer Finance Plans, Good Meeting Procedures (B. F. Goodrich Company); Coming Our Way (Wyandotte Chemical); Do It Right, Quiz Skits series I and II (Lincoln-Mercury). TV COMMERCIAL: For Gro-Pup (Kellogg Sales Company). Live Show: Once In a Lifetime—product announcement (Edsel, Ford Motor Company).

ROSS ROY, INC.

2751 E. Jefferson, Detroit 7, Michigan Phone: LOrain 7-3900

Date of Organization: 1926

Branch Offices: 214 E. 31st Street, New York 16, N.Y. Phone: MUrray Hill 5-1440 J. A. Roche, Manager. 1680 N. Vine, Hollywood 28, Calif. Phone: HOllywood 9-6263. Joseph G. Mohl, Vice-President, in charge. Also Ross Roy of Canada, Ltd., Windsor, Ont.

Ross Roy, President

T. G. McCormick, Executive Vice-President C. F. Sullivan, Vice-Pres., Acc't Supvr.

Robert R. Roy, Asst. to President

W. H. Gerstenberger, Vice-Pres., Acc't Supvr.

W. W. Shaul, Vice-Pres., Acc't Supvr. J. W. Hutton Vice-Pres., Art Director

J. B. Gray, Vice-Pres., Editorial

K. S. Loring, Vice-Pres., Dir. Product Anolysis

M. G. Vaughn, Vice-Pres., Business Development

R. S. Freeman, Mgr., Radio & TV Dept. R. E. Riordan, Research Director

Services: facilities for creation and production of sound slidefilms, motion pictures, live meetings or shows: closed-circuit TV meetings, and corollary materials. Facilities: permanent staff of copywriters, product and market research men. creative and mechanical artists, photographers; studio and darkroom.

MOTION PICTURES: McCahill Tests the 1958 Chrysler & the 1958 Imperial (Chrysler Div., Chrysler Corporation); You're on the Test Track (DeSoto Division, Chrysler Corporation); The Story of Torsion-Aire (Chrysler Corporation). SLIDEFILMS: Minit Heat-New, Hot & Exclusive (Stewart-Warner Corporation, South Wind Div.); From Dark to Dawn (Chrysler Corporation of Canada, Ltd.); Putting the Deal on Wheels (Chrysler Corporation, Sales Training Dept.); Extra Great News (Dodge Division, Chrysler Corporation); Plymouth Leads the Way (Plymouth Division, Chrysler Corporation); Plymouth Corporation).

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Van Praag Productions, Inc.

2301 Dime Building, Detroit 26. Mich. Phone: WOodward 2-4896; TWX DE-161 Fred F. Frink, *General Manager* (See complete listing in New York City area)



VIDEO FILMS

1004 E. Jefferson Ave., Detroit 7, Mich. Phone: WOodward 2-3400

Date of Organization: 1947

Clifford Hanna, Partner
William R. Witherell, Jr., Partner
Gary F. Galbraith, Photographic Dept.
Robert G. Kirkpatrick, Editing Dept.
William E. Lane, Production Manager
Henry Mengeringhausen, Sound Department
Sandra Weber, Distribution

SERVICES: public relations, sales and training films; television commercials, color & b&w; animation or live. Editing and recording services for industrial clients. FACILITIES: sound studio 40' x 25'; Maurer, Cine-Special and 3 Bell & Howell cameras. Animation stand. Stancil-Hoffman, Magnecorder studio recorders. Rek-O-Cut turntables; Capitol music library. Three editing rooms; screening room with interlock facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Huek (Huck Manufacturing Company); Enrico Fermi Progress Report
#2 (Detroit Edison Company); Redwing
Hockey Highlights (Stroh Brewery Company); Dust Off Your Goggles, Clear the Runway (Monroe Auto Equipment Company);
Silicone Protectors (Dow Corning Corporation; Regional Sales Reports (2) (American
Motors). TV COMMERCIALS: For numerous
clients in 1957



Wilding Picture Productions, Inc.

4925 Cadieux Road, Detroit, Michigan Phone: TUxedo 2-3740

Dean Coffin, Vice-President, in charge

(See complete listing under Chicago area)

East Lansing, Michigan

CAPITAL FILM SERVICE

224 Abbott Road, E. Lansing, Michigan Phone: 2-3544

Date of Organization: 1942

James Robert Hunter, Owner Joseph E. Ceterski, Business Manager

SERVICES: 16mm color, black and white processing and printing; sound recording; photography; editing; animation; TV commercials; radio transcriptions; kinescoping and complete script to screen productions. FACILITIES: Sound studio, projection room, editing rooms, art room, color and black and white processing labs, printing labs, shipping and receiving room. All types of motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Greenland 1957 (Sipre,
Corps of Engineers); African Trophies
(Williams GunSight Company); Gunner Progress (Gunner Mines, Ltd.); The Truth About
Fluoridation (Michigan Dental Association);
Preview at the Proving Grounds (Motor
Wheel).

OHIO CITIES: Cincinnati

K & S FILMS INC.

5819 Wooster Pike, Cincinnati 27, Ohio Phone: BRamble 1-3700

Date of Organization: 1948

Jack R. Rabius, President S. Harry Wilmink, Vice President Roma I. Rabius, Sceretary-Treasurer O. Ross Bellamy, Excentive Producer Peggy Zach, Creative Director John Hamill, Art Director

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: 2400 sq. ft. production studio, 1200 sq. ft. sound recording studio, 16mm Synchronous sound recording equipment, ¼" Ampex tape recording equipment, art & animation department, complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Mr. Zesta & His Toy Train (Strietmann Biscuit Co.); Spirit of the Times (Cincinnati Times-Star); Don't Sell Me Window Shades (Clopay Corp.); Fashion in Food; Kahn College for Weiners (Kahn Packing Company); TV Interference (Crosley Corp. Div. of Avco). TV COMMERCIALS: For Ashland Oil, Kahn Packing Company, H. H. Meyer Packing Company, Hudepohl Brewing Company, and Globe-Wernicke Company.

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio

Phone: BRamble 1-5833

Date of Organization: 1939 Date of Incorporation: 1956

Max Lasky, President, Executive Producer Daniel P. Geeding, Vice President, Sales Elizabeth Peters, Secretary & Treasurer, Prod. Assist.

Marc Siegel, Script Supervisor
Jack A. Robertson, Production Manager

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Better Way; Under These Stars (Procter & Gamble Company); The Day They Came to Tolliver Street (Baldwin Piano Company); The Filter Flo Story (General Electric Company); Family Album (Cincinnati Milling Machine Co.); A Form of Perfection (The Cincinnati Shaper Company).

OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio Phone: Parkway 1-2184

Date of Organization: 1948

James B. Hill, President Margaret J. Bolger, Secretary & Treasurer

Services: Motion pictures: industrial; personnel, customer, and public relations; sales training; fund raising; educational, medical, safety; documentaries. Sound slidefilms: sales and job training; commercial; educational.

Script writing and production consultation. FACILITIES: Creative staff; complete studio; 4500 sq. ft. sound stage;. 45,000 watts studio or location lighting; Maurer cameras; complete sound recording; editing facilities; animation studio; set construction; complete facilities for food storage and preparation and two permanent kitchen sets.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Quiet Crowd (Procter & Gamble): Cover Story; The Night of October 31st; The Man Who Walked Through Walls (The Kroger Company); Success Story (United Appeal Campaign Committee).



MGM-TV, Division of Loew's, Inc.

1625 Central Parkway Blvd., Cincinnati, Ohio

Arthur Breider, in charge.

(See complete listing under New York City)



Wilding Picture Productions, Inc.

617 Vine Street, Cincinnati, Ohio Phone: GArfield 1-0477

R. L. McMillan, District Manager

Cleveland, Ohio Area

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio

Phone: SUperior 1-2300

Date of Organization: 1937

Ray Culley, President

Paul Culley, Production Manager Donald L. Mitchell, Comptroller

SERVICES: Complete motion picture production, sound slidefilm production, convention and lecture material, television commercials and television shows, multi-camera shooting. FACILITIES: 4800 sq. ft. sound stage; recording studio; RCA sound system; 35mm and 16mm Mitchell cameras; Teleprompter; art department and animation studio. Complete location shooting equipment, 150 KVA lighting generator truck, portable sound.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Place in the Sun (Libbey-Owens-Ford Glass Company); Get a Line on Transformers (Westinghouse Electric Corporation). SLIDEFILMS: The Three of Us (Aluminum Company of America); The Other Fellow (World Insurance Company). FILMED TELEVISION PROGRAMS: The Ohio Story, 143 shows (Ohio Bell Telephone Company).

*

Phone: TOwer 1-6440

Wilding Picture Productions, Inc. 1010 Euclid Building, Cleveland, Ohio

Larry Young, District Manager

(See complete listing under Chicago area)

KODAK SOLVES ANOTHER PROJECTOR WEAR PROBLEM

New Kodak Pageant 16mm Sound Projector, Type II, adds new wearproof pulldown tooth to other long-life features:

Five years ago, Kodak made the first in a series of important 16mm motion picture projector innovations... permanent pre-lubrication. Since then, you've never had to oil a Pageant, never had to worry about improper oiling, or having one run dry. Solved: the most common source of projector trouble. Ended: the threat of poor presentations because of projector failures caused by improper lubrication.

Now, Kodak introduces another Pageant long-life feature . . . a new

material for the pulldown arm that moves the film—a tooth that's virtually wearproof. Of tungsten carbide, this new tooth withstands indefinitely the relentless wear of daily use. (See magnified photo at right.)

Other NEW features of the Pageant, Type II, are 1200-watt lamp capacity and universally approved 3-wire power cord. Write for all the facts, illustrated in Kodak's 6-page catalog on Pageant Projectors.

For AUDITORIUM use, langer thraws, hard-ta-darken raams, NEW 1200-watt lamp capacity gives $16\,\%$ mare screen brilliance than projectors limited to 1000-watt output.

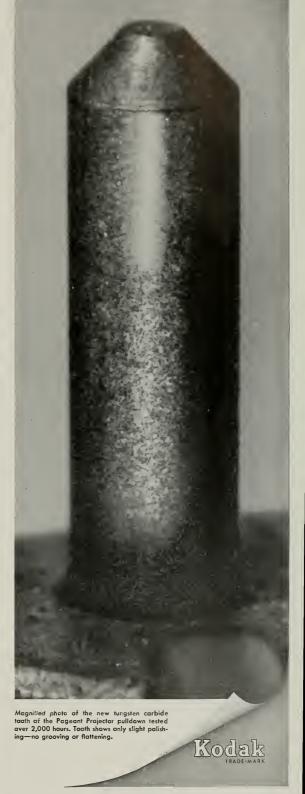


NEW Kadak Pageant Sound Projector, Type II, has 8-inch speaker in baffled enclosure . . . 15-watt amplifier . . . sets up easily with folding reel arms and belts attached.

MUNICIPAL electrical codes calling for graund wire are satisfied by new 3-wire power cord. Card has adapter for 2-wire outlets also.

EASTMAN KODAK COMPANY, Dept. V-8, Rochester 4, N. Y.





KEEP FILMS SAFE







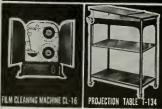














250 West 57th Street New York 19, New York

Send for Our FREE 36-Page Catalog

EAST CENTRAL: OHIO CITIES

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EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15 Phone: PRospect 1-0655

Date of Organization: 1953

Edward R. Feil, Executive Producer

SERVICES: Production of industrial, institutional sales, public relations and promotion films; television commercials, live and animated. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Automatic Radial Draw Former & Tangent Bending, High Speed Roll Former (The Cyril Bath Company); With Heart to God and Hand to Man (The Salvation Army of Greater Cleveland); Recreation in Our Town (Recreation Department, Euclid, Ohio); A College Meets a Challenge (Fenn College). TV COMMERCIALS: For Thistle-Down & Cranwood Race Tracks (Gerst, Sylvester & Walsh Inc.); Gold Bond Beer, Mercury Dealers of Cleveland (Wyse Advertising Agency); White Sewing Machine Corporation (Fuller & Smith & Ross, Inc.); Grav Drug Stores, Inc., Ohio Bell Telephone Company Yellow Pages (McCann Erickson, Inc.)

INDUSTRIAL MOTION PICTURES, INC.

1706 East 38th Street, Cleveland 14, Ohio Phone: EXpress 1-3432

Date of Organization: 1945

A. P. MacDermott, President-Treasurer

D. E. MacDermott, Secretary

E. B. Meyers, Production Manager

J. L. Micuch, Director of Photography

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. Facilities: Station wagon with portable generator; 2 sound stages, lighting; studio cameras; 5channel 16mm and $\frac{1}{4}$ " tape recording; sound recording equipment; Arriflex & Auricon cameras. Editing and animation depts.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A New Face for Casey (Special Transportation Committee Ohio Assoc. of Railroads); The Wean Flying Press (The Wean Equipment Corp.); The Big T Try (The H. O. Gillis Co.); Memo to the Winning Contractor; Iron Ore Stockpiling (Euclid Division, General Motors Corp.).

Roland Reed Productions

2307 Chester Ave., Cleveland, Ohio George Oliva Jr., Vice-President (See complete listing under Los Angeles area)

Riviera Productions

566 Birch Drive, Cleveland 23, Ohio Phone: REdwood 1-6076

Pat Rancati, Eastern Representative (See complete listing under Los Angeles area)

Akron, Ohio

CHARLES MAYER STUDIOS, INC.

Bowery at Center Street, Akron 8, Ohio Phone: JEfferson 5-6121

Date of Organization: 1934

C. W. Mayer, Sr., Chairman of the Board

C. W. Mayer, Jr., President

M. M. Barton, Secretary George Peacock, Comptroller

Vic Wysotzki, Chief Camera Man, Still Dept. Charles Koza, Script Department

SERVICES: Scripts, research, production of motion pictures and sound slide films, filmstrips, animation, slides of all types, merchandising displays and exhibits, printing and binding, manufacturers of ring binders and sample cases. FACILITIES: Three Audio Visual plants with latest equipment for production of all types of meeting materials.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: 25 recruiting films (U.S. Air Force); It's Time for More Profits-The UR Way (Universal Rundle Corporation); 1958 Service Developments Clinic (Socony Mobil Oil Company); Selecting Successful Dealers (Cities Service Oil Company); Selling Truck Tires (Kelly-Springfield Tire Company).

Dayton, Ohio



FILM ASSOCIATES, INC.

4600 So. Dixie Highway, Dayton 39 Phone: AXminster 3-2164

Date of Organization: 1937 Date of Incorporation: 1946

E. Raymond Arn, President-Treasurer Mildred G. Arn, Vice-President Clement V. Jacobs, Secretary Edward R. Lang, General Manager Charles Stucker, Laboratory Supervisor Rolland Beech, Printing Supervisor George Whalen, Jr., Editorial Head David Bartholomew, Art Director Eleanor Croy, Office Manager

SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments. FACILITIES: New studio and laboratory building with two large sound stages, precision machine processing under rigid control for all black & white films. Automatic printers for sound and picture reproduction. Multiple recording and re-recording channels of Altec & Cinema Engineering components for tape, magnetic film, optical film and disc. Maurer, Stancil Hoffman, Ampex and Presto recorders. Kinescope recordings. Art and animation department including complete Oxberry stand. Two Maurer cameras, two Auricon Super pros, Cine Specials, Zoom lenses. Feerless panorama dolly and complete lighting equip-

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: New Kitchen Ideas for 1958; New Look for Old Kitchens (Frigidaire Div. G.M.C.); 1957 renewals of Hambletonian & Little Brown Jug (U.S. Trotting Assn.); The Great Montgomery County Fair (Coca Cola Company); Holiday in the Tropics (Cappel McDonald Company). TV COMMER-CALS: Hudepohl Brewing Co. (Stockton West Burkhart); Bob Evans Farms, Wagner Brewing Company (Byer & Bowman); Top Value Stamps (Top Value Enterprises); Chevrolet (Leonard Sive & Associates); Gen. City Savings (Kircher Helton & Collett).



Reid H. Ray Film Industries, Inc.

384 West 1st St., Dayton 2, Ohio Phone: BAldwin 2-5174

A. Merritt Simpson, Vice-President Eastern

(See complete listing under St. Paul, Minn.)

米 Haig & Patterson, Inc.

131 North Ludlow Street, Dayton 2, Ohio Phone: BAldwin 3-9321

(See complete listing under Detroit area)

Steubenville, Ohio



Colmes-Werrenrath Productions, Inc.

WSTV, Inc., Steubenville, Ohio

Phone: AT 2-6265

John Laux, Vice President

(See complete listing under Chicago area)

METROPOLITAN CHICAGO AREA

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois Phone: MIchigan 2-5877

Date of Incorporation: 1950

Bernard Howard, Pres. & Exec. Producer Bernard Kurlan, Secretary-Treasurer Morris Alexander, Vice-President Ted Liss, Sales Manager

Services: Creation and production of motion pictures, slidefilms, slides and wide-screen presentations for TV, conventions, meetings, sales aids for broadcast and industry. Editing, writing, recording, titling for outside producers. Complete writing, directing, production service for agencies and industrial firms a creating and producing audio-visual aids of all types. Live shooting as well as animation. FACILITIES: Cameras, lights, cables, booms, mikes, dolly, recorders. 30' x 45' sound stage or location.

MOTION PICTURES: Mechanical Handling of Packaged Lumber, Sterling Lumber (Acme Steel Company); The Air Line Pilot (Air Line Pilot Association); Derelict Men (The Salvation Army). SLIDEFILM: The Case of the Missing Sale (Wells-Lamont Corporation). TV COMMERCIALS: For Holsum Products Company, Wisconsin Independent Oil Company, Chesty Foods, Kowalski Meat Products, Maroefer Meat Products, Old Reliable Coffee, Melody Hill Wines, Coco-Wheats and others

SILBERT ALTSCHUL PRODUCTIONS, INC.

2441 W. Peterson Ave., Chicago 45, Illinois Phone: UPtown 8-2595

Date of Organization: April, 1954

Gilbert Altschul, Pres. & Executive Prod. Bruce Colling, Vice-President & Prod. Mgr. L. B. Sager, Vice-President & Sales Manager Esther Altschul, Secretary-Treasurer

SERVICES: Production of motion pictures and didefilms for industry, education and government. FACILITIES: Production stage as well as editing, recording and animation facilities.

LECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Mrs. America Plans a
Home (The Celotex Corporation); Bees, Birds

& Beds (National Association of Bedding Manufacturers): The Kimberly-Clark Story (Kimberly-Clark Corporation): Machines with Aerosol Know-How (Mojonnier Associates): Top Secret (Norren, Inc.). SLIDEFILMS: This Is CUNA Mutual (CUNA Mutual Insurance Soc.); Safety Is Up to You (Bastian Blessing, Inc.). VISUAL PRESENTATIONS: For Creamery Package Mfg. Company, The Crane Company, and Blast-Freeze, Inc. FILMED TV PROGRAMS: Discovery, 13 programs (Educational Television and Radio Center).

ALLEN, GORDON, SCHROEPPEL & REDL!CH, INC.

178 W. Randolph St., Chicago 1, Illinois Phone: FRanklin 2-8888

Date of Organization: 1947

Branch: 1835 South Calhoun, Fort Wayne, Indiana. Robert G. Cecka, Vice-President

W. Walton Schroeppel, President Arthur C. Allen, Vice-President Aaron Gordon, Secretary-Treasurer

SERVICES: Photography and advertising art. 2x2 and 3½x4 slides; strip film. FACILITIES: art department and all the necessary equipment necessary for production of slide services.

RECENT PRODUCTIONS AND SPONSORS
VU-GRAPH AND VISUAL PRESENTATIONS: for
International Harvester Company; National
Advertising Co.; Whirlpool-Seeger Corp.;
Phelps Dodge Corporation; Reynolds Metals
Company.

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ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Illinois Phone: AUstin 7-8620

Date of Incorporation: 1945

Branches: (Sales) 228 No. La Salle St., Chicago; 714 Warner Bldg., 501 13th St., N. W., Washington 4, D.C.; 6331 Hollywood Boulevard, Hollywood, California.

L. P. Mominee, President Albert S. Bradish, Vice-Pres., Production Frederick K. Barber, V. P., Director Advertising, Sales Promotion Edward Schager, V. P., Director of Sales Jack D. Danielson, Director of Television James L. Herman, Public Relations Films Louis E. Wilder, Slidefilm Department. Charles Lager, Asst. Production Mgr.

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

MOTION PICTURES: Why Do They Choose a Station, The Pencil and the Plow (Sinclair Refining Company); For the Love of Life (American Hospital Association); The Air Force Takes Care of Its Own, Eject & Live (U.S. Air Force); ECM (U.S. Navy). SLIDEFILMS: Payload Pacemakers (General Motors); Accent on Action (International Harvester); A Busy B (Bucyrus-Erie Company). TV COMMERCIALS: For Hamilton Beach Company and others.

* CHICAGO FILM STUDIOS

56 E. Superior Street, Chicago 11, Illinois Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, President
Robert D. Casterline, Director of Sales
Russell T. Ervin, A.S.C., Production Mgr.
Walter Rice, Laboratory Mgr.

SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; television commercials. FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: World Series of 1957, 20 Years of World Series Thrills (American & National Leagues of Professional Baseball Clubs); Sales films for Oliver Corporation, Quaker Oats, General Foods, Borg-Warner, Hobart Manufacturing, Parker Pen and others. SLIDEFILMS: A Bright New Day (General Electric); Aircraft Handling (Borg-Warner); and others for Farm Equipment Institute, Crane Company, National Cylinder Gas. TV COMMERCIALS: for Standard Oil Company (D'Arcy); Johnson Wax, All detergent, State Farm Insurance (Needham, Louis and Brorby); Reynolds Metals, North Woods Coffee (Clinton E. Frank); Paper-Mate, Kraft Foods (Foote, Cone & Belding); Norge Refrigerator, Preso (Donahue & Coe, Inc.); Quaker Oats, Oscar Mayer (Wherry, Baker & Tilden); Rath Packing (Earle Ludgin) and others.

(LISTINGS CONTINUED ON FOLLOWING PAGES)

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JOHN COLBURN & ASSOCIATES

1122 Central Avenue, Wilmette, Illinois Phone: ALpine 1-8520

Date of Incorporation: 1953

John E. Colburn, President
Henry Ushijima, Vice-President
R. Robert Luce, Studio Manager
Suzanne B. Clarke, Director, Advertising
and PR

SERVICES: Industrial motion pictures; sound slidefilms and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production. 16mm, 17½mm or 35mm magnetic recording and re-recording channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Afield with The Flying A, From Powder to Plane (Aeroquip Corporation); NRECA (Allis Chalmers); Bottom Dump Trailor PD 20! (Athey Products Corporation); Speaking of Air Power (Bendix Aviation Corporation); 1960 World Premiere (J. I. Case Company); Hybrid of Greatness (Funk Brothers, Inc.); 1957 Coffin Award (General Electric Corporation); Syringes and Needles, Becton-Dickinson (Mervin W. La-Rue); Handling the Harvest, Pure and Simple (Link Belt Company); 4-H Tractor Trails (National 4-H Committee); Lutheran World Federation-3rd Assembly (National Lutheran Council); Mechanical Dish Removal and Food Delivery (Olson Manufacturing Company); Sooner or Later (Peterson Brothers); Masters of the Steel Steeds (Standard Oil of Indiana); Eyes on Africa, New Guinea, Our China Story, 30 Year Man (Society of the Divine Word); sales presentation for Babson Brothers, Inc.; Presentation by W. A. Patterson, United Airlines (Cate and McGlone). TV FILM: 131/2 minute film for Funk Brothers, Inc. (E. H. Brown Advertising Agency). SLIDEFILMS: Priceless Asset (Loyola University); Lutheran Brotherhood and the Farm Family, Lutheran Brotherhood and Your Child (Lutheran Brotherhood Insurance). TV Com-MERCIAL: For Alcoa (Wentzel, Wainwright, Poister & Poore).



COLMES-WERRENRATH PRODUCTIONS, INC.

540 N. Lake Shore Drive, Chicago 11, Ill. Phone: MIchigan 2-7470

Date of Organization: 1955

Branches: 52 Vanderbilt Avenue, New York, N.Y. Phone: MUrray Hill 3-6977. Rod Gibson, Manager. Penn Sheraton Hotel, Pittsburgh, Pa. Phone: GRant 1-3696. George Heid, Manager. WSTV, Inc. Steubenville, Ohio. Phone: AT 2-6265. John Laux, Vice-President.

Walter Colmes, President, Exec. Producer
MP

Reinald Werrenrath, Exec. Viee-President, Exec. Producer TV

Jack N. Berkman, Chairman of the Board

John Laux, Vice-President
Lawrence Goldberg, Seerctary-Treasurer
John Reese, Supv. Film Editor
Joyce Markstahler, Film Librarian
Robert Keigher, Production Manager
Judith Friedman, Script Supervision
Fred Bloch, Director of Client Relations
Betsy Haas, Sales Promotion
Charles Zornig, Creative Director

SERVICES: Creators, producers and consultants for motion pictures and slide films, for business, industry and education. Television production, live and film programs and commercials. Also U.S. representative for creation and production of animation and live action films in Paris, France. FACILITIES: Studio, Glenview, Ill. 15,000 sq. ft.; main stage 130 x 70 with 45' ceiling, complete 35mm and 16mm production equipment. Chicago offices, complete editing and projection facilities for 35mm and 16mm productions.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Starting with Sears, Annual Report, Custom Workroom and others (Sears Roebuck & Company); Diesel Power (Harnischfeger Corporation); Introduction of 1958 Ranges, Introduction of 1958 Air Conditioners (Admiral Corporation); Decision for Tomorrow, A Thing of Value (Whirlpool Corporation); Foliar Feeding of Plants (Michigan State University and Atomic Energy Commission); convention film (American Home Laundry Mfg. Association) and others. SLIDEFILMS: for Whirlpool Corporation, Brunswick Balke Collender, Futorian Stratford Company. TV COMMERCIALS: for Admiral TV, Sears Roebuck, Nuwood, SlimVims, Jacobson Lawnmower, Bosch Beer, Norge Refrigerator, York Air Conditioners, State Farm Insurance and others.

Shamus Culhane Productions, Inc.

203 North Wabash Avenue, Chicago 1, Ill. Phone: ANdover 3-4971

(See complete listing in New York City area)

₩ DOUGLAS PRODUCTIONS

DOUGLAS PRODUCTIONS

1425 So. Racine, Chicago 8, Illinois Phone: HAymarket 1-0409

Date of Organization: 1945

Branch: 734 N. Jefferson, Milwaukee, Wis. Phone: BRoadway 3-5680

Fred C. Raymond, President Arthur R. Jones III, Exec. Vice-President Douglas P. Raymond, Vice-Pres. Chy. Prod. Frank M. Miller, Dir. of Photography Larry Tickus, Asst. Cameraman Sherwin Becker, Production Manager

Wm. Bielicke, Lab. Manager

SERVICES: Creation and production of motion pictures, slidefilms, TV commercials and trailers for business, industry and education. Industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and b&w printing. Two sound stages; administrative and creative offices; animation and art departments; magnetic and optical sound recording; film storage vaults;

editing, conforming and final processing of industrial visualizations.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Road to Profits (Fairbanks-Morse Co.); Tale of a Tub (Maytag Co.); Profit in the Stars; Tomorrow's Products from Today's Research (Armour & Co.); Design for Logging (International Paper Co.); Ether Trails (National Safety Council); Sunscope (Sun Electric Co.); Cold Extrusion (Verson All-Steel Press Co.); Big as all Outdoors (Heineke & Co.). SLIDEFILMS: Shower Up (Powers Regulator Co.); Work Miracles With Merchandising (Institutions Magazine); Rex Roller Chain (Chain Belt Co.); Service Makes the Difference (Fairbanks-Morse Co.); Down Go Your Wrapping Costs (H. P. Smith Paper Co.). TV COMMERCIALS: For Wrigley Gum (Arthur Meyerhoff & Co.); Beltone Hearing Aids (Olian and Bronner); Chicago Title & Trust Co. (The Buchen Co,); Kitchen Klenzer (R. Jack Scott); Piggly Wiggly Stores; Chicago Federal Savings (Critchfield & Co.).



CAL DUNN STUDIOS

159 E. Chicago Ave., Chicago 11, Illinois Phone: WHitehall 3-2424

Date of Organization: 1947

Cal Dunn, President
Joseph G. Betzer, Vice-President
"Yar" Yarbrough, Executive Art Producer
Bob Boehmer, Art Director
Bob O'Reilly, Art Director
Tom Terry, Art Director
Mrs. Dorothy Brebner, Stylist

SERVICES: Motion pictures and slidefilms for sales promotion, training, product information and employee indoctrination; TV commercials and productions. FACILITIES: Creative, art, photographic, animation, editing and supervisory staffs; 16mm and 35mm motion and slidefilm cameras; 16mm and 35mm editing and sound equipment; distribution facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Falls Are No Fun, How to Follow Safely, Don't Be a Sitting Duck, Stay Right-Stay Safe, What Right-of-Way? The Art of Being Passed, How to Pass Safely (National Safety Council). SLIDEFILMS: There's Always a Better Way (Mead Johnson & Co.); The Man I'll Forget to Remember (American Express Company); The Secret of How to Close More Sales, The Case of the Kicked-Away Sale (National Life & Accident Insurance Company); The New Approach to Wizard Sales, Sell Pride as Well as Price (Western Auto Supply Company); The New Approach to Co-Op Sales (Co-Op Stores); The New Approach to Zenith Sales (Marshall Wella); The New Approach to Tru-Cold Sales (Montgomery Ward and Company); Through Two Pairs of Eyes, It's Up to You, A Day in the Life of a Super-Market Operator, Dear Boss (Campbell Soup). TV COMMERCIALS: for Shell Oil Company; Swift & Company; Wilkins Coffee, Omar Bakeries; Arcade-Sunshine; Strathmore Company; Beatrice Foods Com-

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Jerry Fairbanks Productions

520 North Michigan Avenue, Chicago 11, Ill. Phone: WHitehall 4-0196 Robert Kemper, representative (See complete listing under Los Angeles area)

FRANCISCO FILMS

185 No. Wabash Avenue, Chicago 1, Illinois Phone: STate 2-0798

Date of Organization: 1942

L. Mercer Francisco, Proprietor John R. Macdonald, Production Manager

SERVICES: Production of sound motion pictures, sound slidefilms, filmstrips, stop-motion sound films. Research and creative work in development of selling procedures and sales training programs. FACILITIES: Complete photographic facilities for production of slidefilms and other filmic forms, motion picture photography and other filming and studio services.

MOTION PICTURES: untitled production for Cummins Engine Company, Saturday Evening Post, Helene Curtis Industries, Inc., Stewart-Warner Corporation. SLIDEFILMS: for Cummins Engine Company, Sherwin-Williams Company.

Galbreath Pictures, Inc.

141 West Jackson Boulevard, Chicago 4, Ill. Phone: HArrison 7-7447 Clyde L. Krebs, Jr., Manager

(See complete listing under Indiana area)



The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill. Phone: STate 2-6757 Harold Dash, in charge

(See complete listing under Detroit area)



Henning & Cheadle, Inc.

1140 S. Michigan Avenue, Chicago, Illinois Phone: WAbash 2-0570F. E. Harrold, in charge

(See complete listing under Detroit area)



DALLAS JONES PRODUCTIONS, INC.

1725 No. Wells Street, Chicago 14, Illinois Phone: MOhawk 4-5525

Date of Organization: 1947

Dallas Jones, President
Marilou Jones, Vice-President & Treasurer
G. Richard Bowen, Secretary
James E. Holmes, Director of Sales
Oz Zielke, Director of Production
Jack Conrad, Executive Assistant
Paul Jensen, Script Supervisor
Edwin G. Hogan, Production Manager
Marvin Goessl, Art Director
Carl Sandin, Editing Department
Gerhard Kugel, Sound Department

Services: A complete specialized training and sales promotion service, including field research, writing, and production of all audiovisual and printed materials. Motion pictures, slidefilms, filmstrips, slides, fiannel boards, complete meeting packages. FACILITIES: Sound and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16-mm and 35mm Mitchell cameras. Five channel magnetic recording. Complete staff of directors, artists, editors and writers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Study in Space (Kellogg); Through a Rear View Mirror, Comfortably Yours, Rubber Unlimited (Firestone Tire and Rubber Company); Uncle Henry Saves the Play (Dow Chemical Company); More Than Meets the Eye, 10,000 Partners (U.S. Gypsum Company); Homart 600 Water Heaters (Sears Roebuck & Company). SLIDE-FILMS: 1958 Room Weathermakers (Carrier Corporation); The Ghost of Sam Fownes (National Wholesale Druggists Association); 1958 Product Films (Hotpoint Company); All Roads Lead to Speevy's (National Advertising Company); More Than a Million (Stewart In-Ra-Red, Inc.); 45 Seconds for Life (Motorola); Swimming series (Athletic Institute). TV COMMERCIALS: for Sunbeam, Montgomery Ward, Johnson Motors, Quaker Oats.



KLING FILM PRODUCTIONS

1058 W. Washington Blvd., Chicago 7, Ill. Phone: SEeley 8-4181

West Coast production and sales: 1416 N. LaBrea, Hollywood, Cal. Phone: HOllywood 3-2141.

Date of Organization: 1928

Robert Eirinberg, President
Harry W. Lange, Executive Vice-President
Hilly Rose, Vice-President, Sales/Creative
H. Richard Hertel, Executive Producer,
Industrials

Len Levy, Executive Producer, Television Manny Paull, Art Director Al Levine, Director of Syndication Wayman Robertson, Recording Supervisor

Carl Nelson, Supervising Editor David Savitt, ASC, Director of Photography

SERVICES: 35mm and 16mm color and b&w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional, Cinemascope. Industrial, public relations, sales training, educational and technical films. Custom and syndicated TV commercials. Package, syndicated and live TV shows. FACILITIES: Chicago—90,000 square feet of floor space, two studio buildings including four large sound stages and complete production facilities with latest equipment. Hollywood—Complete production facilities; three sound stages; 20 administrative and production buildings; complete animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Three Rings for Action, The 1958 Sheer Look Plus in Refrigerators, The 1958 Sheer Look Plus in Ranges; The 1958 Sheer Look Plus in Washers and Driers, Competitive Study of Home Laundries (Frigidaire, Div. of GMC); Swing 'n Sell (Norge Sales Corporation); Adventure in Space, The Big Promise (General Electric);



Quality Across the Board (Westinghouse); How to Live With an Air Force Contract (U.S. Air Force); Training film (U.S. Navy). SLIDE-FILMS: The New Sheer Look Plus in Air Conditioners, The New Sheer Look Plus in Food Freezers, Lint Comparison Study, Wrinkles Away (Frigidaire, Div. of GMC); Swing Out and Sell (Norge Sales Corporation); Ideas for Bedroom-Bathroom Beauty (Meredith Publishing Company); 1958 Hamilton Washers and Driers (Hamilton Manufacturing Company). TV COMMERCIALS: for Toni, Papermate, Wonder Bread, Pet Milk, Kraft, Purina, Duncan Hines, Joy, Quaker Oats, Oklahoma Oil, Standard Oil (Indiana), Wilson Ham, RCA-Whirlpool, Meadow Gold, Marlboro, Clark Candy, Evinrude, Du Maurier Cigarettes, Kellogg Company, Kemper Insurance, Bell Telephone, Busch Bavarian, American Bakers Association, National Safety Council, American Dairy Association.

MERVIN W. La RUE, INC.

159 E. Chicago Avenue, Chicago 11, Illinois Phone: SUperior 7-8656-7

Date of Incorporation: 1947

Mervin W. La Rue, Sr., President Joanna La Rue, Vice-President Charles C. Hard, Secretary-Treasurer

SERVICES: Primarily consultants in planning, production and utilization of audio-visual aids in medical field exclusively. Distributor of audio visual equipment in this field only. FACILITIES: Exception for work in this field—explosion proof camera and lighting equipment for surgery—special macroscopic and microscopic motion camera equipment—animation stands—time lapse—recording, etc., in addition to conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Care & Sterilization of Syringes & Needles (Becton, Dickinson & Co.); Care & Sterilization of Surgeons' Gloves (Wilson Rubber Company); Stress Incontinence in the Female; Surgical Correction of Sterility in the Male (Dr. Vincent O'Conor—Northwestern University); Surgical Correction of Post-Traumatic Laryngeal Stenosis (Dr. Paul Holinger—University of Illinois); Repair of Diaphragmatic Hernia (Dr. John Dorsey—Davis & Geck); Transposition of the Great Vessels, another in Pediatric Surgery series.



LEWIS & MARTIN FILMS INC.

1431 N. Wells Street, Chicago 10, Ill. Phone: WHitehall 4-7477

Date of Organization: 1947

Herschell G. Lewis, President Arthur Kaplan, Executive Vice-President Robert Henning, Production Manager Dick Hawley, Director of Photography Richard Price, Chief Animator Tony LaPietra, Editorial Supervisor John Mackenzie, Creative Director

(LISTING CONTINUES ON FOLLOWING PAGE)

METROPOLITAN CHICAGO:

LEWIS & MARTIN FILMS: Cont'd.

Betty Lou Taylor, Studio Manager Sanford Greenlaw, Art Director

SERVICES: Producers of industrial, sales, training, and public relations motion pictures; slidefilms; television programs and commercials; script service; studio rental; technical & figure animation and art; filmographs. FACILITIES: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation stand and artists; 35mm and 16mm photographic and sound equipment; creative staff; 35mm and 16mm editing equipment; still department and laboratory; slidefilm animation camera; large standing sets.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Story of the U.S. Mail, Lift Safely (Post Office Dept.); The Clarkhill Project (U.S. Corps of Engineers); Thyroidectomy under Hypoanesthesia (William Kroger, M.D.); Their Future Is in Your Hands (Spastic Children's Center); Cornelia Otis Skinner Monoloques (Disabled American Veterans); Jerry Tales (Marshall, Lee and Richards). SLIDEFILMS: The Easy Way (Serta Associates, Inc.); It's More Than Beer (Goetz Brewing Company), TV COMMERCIALS: for Blue Cross (Bozell and Jacobs); O-Cedar (Turner Advertising); U. S. National Bank (Allen and Reynolds); Allstate Insurance (Leo Burnett); Norge (Donahue and Coe); Serta Mattress (Erwin, Wasey, Ruthrauff and Ryan); Tru-Ade (Cunningham and Walsh); and others.

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Illinois Phone: UNiversity 4-3021

Date of Organization: 1956

Fenton P. McHugh, President Ernest A. Lukas, Executive Vice-President James R. O'Riley, Production Manager

SERVICES: 16mm and 35mm motion pictures for business, industry and television. FACILITIES: 16mm and 35mm motion picture and sound recording equipment; sound stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: From Start to Finish (Johnson's Wax); Twenty Four Hours (Catholic Archdiocese); A Penny Saved (Credit Union National Association). FILMED TV PROGRAMS: Susan's Show—13 segments (Columbia Broadcasting System). SLIDEFILM: The Story of Chocolate (Robert A. Johnston Co.).

MIDWEST FILM STUDIOS

6808 No. Clark Street, Chicago 26, Illinois Phone: SHeldrake 3-1239

Date of Organization: 1947

Alfred K. Levy, Production Manager

SERVICES: Motion picture and slidefilm production; research, writing, photography, editing, etc. FACILITIES: Motion picture and slidefilm equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Point of Sales (Standard Oil); A New Dimension (Magill), SLIDEFILMS:

Why Eat a Good Breakfast (Cereal Institute Inc.); Ohmite Story (Ohmite); Sales Meeting (Dietzgen).

*

MGM-TV, Division of Loew's, Inc.

360 North Michigan Avenue, Chicago, Illinois

Dick Lewis, in charge

(See complete listing under New York City)

Stanley Neal Productions, Inc.

8 East Huron St., Chicago 11, Illinois Phone: SUperior 7-5616 John Newell, *Representative* (See complete listing in New York City area)

*

FRED A. NILES PRODUCTIONS, INC.

22 West Hubbard Street, Chicago 10, Ill. Phone: SUperior 7-0760

Date of Organization: December, 1955
Branch: Fred Niles Films, Hollywood, RKOPathe Studios, Culver City, California.
Chris Peterson, Jr., Vice-President.

Fred A. Niles, President & Owner Chris Petersen, Jr., Vice-Pres., Chg. H'wood Thomas R. Ryan, Vice President, Production Lou Kravitz, Vice-President, Sales R. W. Pat O'Brian, Director of Marketing William E. Harder, Editing Dept. Super. Frank Richter, Chief Sound Engineer Ruth Ratny, Creative Director Edward E. Katz, Controller Lloyd Bethune, Thomas Rook, Charles Ticho, John Ertmann, Directors Jack Whitehead (B.S.C.), Supvr. of Photography

Photography
Howard Siemon, Head Cameraman
Frances Metelko, Administrative Assistant

Services: Motion picture production of TV commercials; industrial, public relations and sales training films; theatrical releases; TV-film series. Live action photography and animation. Full creative services: scripts, story-boards, industrial shows, sales training meetings. FACILITIES: Soundproof shooting stages; technical crews for production in studio and location with multi-camera equipment; color or black & white. Complete sound facilities; recording, dubbing, mixing (with nine channels). 14-man editing department, completely equipped. Animation executed by Niles' own staff of animators in Hollywood.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: She Wears 10 Hats (National Presto Industries); Harvey Dilemma (U.S. Savings & Loan League); Whither Thou Goest (Leader Dogs for the Blind—Lions International); Homemakers' Quiz (West Bend Aluminum Co.); Automation Comes of Age (Clearing Machine Corp.); Two Hour Miracle (DuPont, Excelsior & Detrex Companies). SLIDEFILMS: Operation Space Command—series of 4 (York Corporation); A Dream of a Deal (Krim-Ko Corporation). TV COMMERCIALS: For Quaker Oats Co. (John W. Shaw); Montgomery Ward; Kraft Margarine (Need-

ham, Louis & Brorby); Presto Industries (Donahue & Coe); Hudepohl Beer (Stockton, West & Burkhart); Stag Beer (EWR&R); Shaeffer Pens (Russel M. Seeds); Paper-Mate Pens (Foote, Cone & Belding). FILMED TV PROGRAMS: Oral Roberts Evangelistic Association—half-hour programs; Cross-Country, half-hour agricultural programs.

PARAGON PICTURES, INC.

2540 Eastwood Avenue, Evanston, Illinois Phones: DAvis 8-5900; BRiargate 4-3711

Date of Organization: 1948 Robert Laughlin, President

J. Edgar Kelly, Secretary Catherine M. Laughlin, Treasurer Samuel J. Needham, Production Manager

SERVICES: Industrial motion pictures, slidefilms and TV commercials. FACILITIES: Fully equipped sound stage 40 ft. x 80 ft., magnetic and variable density optical recording systems, conference and screening rooms, editing and still laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: True Facts (Motor Wheel Corp., Duo-Therm Heaters); The Silent Enemy (Rust-Oleum Corp.). SLIDEFILMS: What Are You Driving At; At Your Service; Check and Double Check; Keep It Safe (Zurich Insurance Co.). TV COMMERCIALS: Duo-Therm Heaters (Young & Rubicam Adv.); Pabst Beer, Kelloggs Corn Flakes (Leo Burnett Adv.); Tums (Ruthrauff & Ryan).

PILOT PRODUCTIONS, INC.

1819-23 Ridge Avenue, Evanston, Illinois Phones: AMbassador 2-4141; DAvis 8-3700

Date of Organization: 1940 Date of Incorporation: 1952

 C. Robert Isely, President
 M. E. O'Brien, Exec. Vice-President, Treasurer

A. E. Boroughf, Secretary
William Kirshner, Dir. Sales Promotion
Hal Childs, Dir. of Photography
Malcolm Rippeteau, Dir. & Writer
Ken Kracht, Dir. of Illustrative
Photography

Connie Andersen, Slidefilm Dept.
John Goulden, Set Designer, Studio Mgr.

Services: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. Facilities: 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under cat-walks; 16mm Mitchell camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment; double system projection facilities.

MOTION PICTURES: Progressive Processing (Universal Oil Products Co.); Principles of Frequency Response (Instrument Society of America); Moving Mountains; A Load Off Your Mind (Clark Equipment Company); Five Keys to Success (Tyler Refrigeration Corporation). SLIDEFILMS: T-24 Excavator Crane

(LISTING CONTINUES ON FOLLOWING PAGE)



"Good action shots in any light with 'Superior' 4 film"

says Don Malkames, A.S.C.

The high speed and extreme latitude of Du Pont Superior[®] 4 Motion Picture Film made it the choice of Don Malkames, Director of Photography for Louis Kelman's production. "The Burglar," released through Columbia Pictures.

Shot largely on location in Atlantic City, N. J., "The Burglar" posed some serious problems. Like the scene above. Filmed at night, with bright lights shining into the lens, this shot still shows good contrast, fine definition in darker areas—made possible by the use of Du Pont "Superior" 4.

"On location, I know I can't miss with 'Superior' 4," says Mr. Malkames. "For set work. Du Pont 'Superior' 2 lets me get just the lighting effects I want... without danger of under-exposure.

"The service we get from the Du Pont Technical Representative, J. T. Dougherty, the interest he takes and the technical information he furnishes...that's very important, too."

For more information about Du Pont Motion Picture Films, contact the nearest Sales Office, or write Du Pont. Photo Products Dept., 2420-2 Nemours Building. Wilmington 98, Del. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.



Better Things for Better Living . . . through Chemistry

METROPOLITAN CHICAGO:

PILOT PRODUCTIONS: Cont'd.

(Clark Equipment Company); Flexidyne (Dodge Mfg. Co.); New Dimensions for Sales (Voice of Music Corp.); Flat, Wide & Handsome (Electro-Voice Co.); The Big One (Chicago Community Fund).

Playhouse Pictures

360 North Michigan Avenue, Chicago 1, Illinois

Phone: STate 2-3686

Peter Del Negro, Manager & Representative (See complete listing in Los Angeles area)

PRODUCERS FILM STUDIOS (Jack Lieb Productions)

540 Lake Shore Drive, Chicago, Illinois Phone: WHitehall 3-1440

Date of Organization: 1946

Branch: 10281 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: UNion 6-3009.

Jack H. Lieb, President Warren H. Lieb, Vice-President & Production Suprv.

Walter A. Hotz, Chief Sound Engineer John Jast, Recordist & Music Librarian Charles A. Glick, Sales Manager Elsie Kerbin, Head Editor Elaine Badis, Office Manager

SERVICES: Motion picture production; industrial, theatrical, television; sales promotional, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Film strips and sound slidefilms. Consultant on all motion picture problems. FACILITIES: Complete studios, 2 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi fidelity magnetic mixing. Original music scores and music libraries including Capital "Hi Q" series. Complete editing facilities with optical and magnetic Moviolas. Interlock projection, 35mm, 16mm, optical or magnetic. Animation and title production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Kaiser Dome at Virginia Beach (Kaiser Aluminum and Chemical Sales); Hail to the Cook (Hotel, Restaurant

and Bartenders International Union AFL-CIO); Black Lake, Caland at Steeprock (Construction Aggregates Corporation): The Eues Have 1t (Plastic Contact Lens Company).

Reid H. Ray Film Industries, Inc.

208 South LaSalle Street, Chicago 4, Illinois Phone: FInancial 6-0897

Frank Balkin, Vice-President, Mid-West Sales

(See complete listing under St. Paul, Minn.)

Rudy Swanson Productions

7715 Oglesby Avenue, Chicago 49, Illinois Thomas Fenton, Sales Representative (See complete listing Appleton, Wisconsin)

SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois Phone: WHitehall 4-5151

200 East 56th Street, New York 22, N.Y. Phone: MUrray Hill 8-0085

Date of Organization: 1937

(At New York City Studios) Valentino Sarra, President Morris Behrend, General Manager John Henderson III, Sales Manager Rex Cox, Creative Director Robert Jenness, Director Stanley Johnson, Director George Altman, Chief Editor David Fletcher, Art Director

(At Chicago Studios) Robert L. Foster, Manager Marvin Bailey, Production Manager Karl Oeser, Photography Norman Schickedanz, Director Harry Holt, Creative Director John Brix, Assistant Prod. Mgr. Helen Krupa, Scenario Supervisor George DeDecker, Art Director Harold Lignell, Laboratory Manager Victor Cosgrave, Sales Hal Toleman, Sales Bill Newton, Sales

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employee training and indoctrination, safety training and promotion, public information, Armed Forces training subjects. FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

(All references for television commercials) TV COMMERCIALS: For Pet Milk Company (Gardner Advertising Company); Rheingold Beer (Foote, Cone & Belding); Molson's Export Ale (Cockfield, Brown & Company, Limited); Bulova Watch Company, National Biscuit Company (McCann-Erickson, Inc.); Camay Soap, Brading's Ale (The F. H. Hayhurst Company Limited); Timken Roller Bearing Company (BBD&O); Campbell Taggart Associated Bakeries; Salada Tea (Sullivan, Stauffer, Colwell & Bayles, Inc.); Chock Full O'Nuts Coffee (Grey); Richard Hudnut Sportsman Grooming Essentials (Norman, Craig & Kummel, Inc.); Birds Eye Frozen Fish (Young & Rubicam, Inc.); Schoenling Beer (Rollman Advertising Agency); Breck Hair Set Mist (H. B. Humphrey, Alley & Richards); Breck Banish and Shampoo (N. W. Ayer & Son); Knox Gelatine (Charles W. Hoyt Company); and others.

Telepix-Anderson, Inc.

6620 Diversey, Chicago 35, Illinois Stanley Anderson, in charge 410 S. Michigan Ave., Chicago 4, Illinois Robert F. Edmonds, in charge (See complete listing in Los Angeles area)

UPA Pictures, Inc.

360 N. Michigan Ave., Chicago 1, Illinois Phone: ANdover 3-7566

Jerry Abbott, Sales Executive (See complete listing under Los Angeles area)

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. Phone: TA 3-1418 Chicago Line RO 3-5818

Date of Organization: 1952 Byron L. Friend, President June A. Friend, Secretary-Treasurer Henry Ball, Facilities Manager Hans Graff, Supervising Editor

Helen Leber, Talent Contact

SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera. continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30' x 45', five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equip. for studio and location; editing equipment, including 35-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Great Enterprises (Chicago Metropolitan YMCA); Ideas and Film (Bell & Howell Company); Chicago Youth Rally (Coca-Cola Company); Bill's Better Breakfast (Cereal Institute); The Adventurers (Willis Butler). FILMED TELEVISION PROGRAMS: Zoo Parade, World Safari (National Broadcasting Company). TV COMMERCIALS: for Lyttons, Cooking Magic, Ding Dong School, Papermate, Healthknit.

UNITED FILM & RECORDING STUDIOS. INC.

301 East Erie Street, Chicago 11, Illinois Phone: SUperior 7-9114

Date of Organization: 1928 Date of Incorporation: 1933

mm, 16mm Moviolas.

William L. Klein, President & Exec. Producer

Elliot Schick, Film Director John Bruun, Creative Director Larry Wellington, Creative Musical Director Bryan Wright, Chief, Engineering Dept. Howard Alk, Head of Editing Dept. Marilyn Friedel, Sales Development &

Traffic Coordination Ed Hanson, General Sales Manager

SERVICES: Creators and producers of motion pictures, slidefilms, radio & TV commercials and related materials for a complete custommade package in all branches of business and industry. Facilities: Modern, fully equipped, air conditioned studios, 16mm and 35mm featuring Western Electric and RCA sound, Mitchell cameras, Ampex, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: As Ye Sow (State of Illinois); Because Mcn Dream (Jewish Federation of Chicago); Quality House (Lathing Foundation of Chicago); More Moncy in Meat; The Hollymatic Story (Hollymatic Corporation).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 8th Review.

WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois Phone: LOngbeach 1-8410

Date of Organization: 1914
Date of Incorporation: 1927

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BRANCH OFFICES

New York: 405 Park Avenue, New York, N.Y. Phone: PLaza 9-0854. T. H. Westermann, Vice-President.

DETROIT: 4925 Cadieux Road, Detroit, Mich. Phone: TUxedo 2-3740. Dean Coffin, Vice-President.

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOwer 1-6440. Larry Young, District Manager.

PITTSBURGH: 3 Gateway Center, Pittsburgh, Pa. Phone: GRant 1-6240. Quin Short, District Manager.

CINCINNATI: 617 Vine St., Cincinnati, Ohio. Phone: GArfield 1-0477. R. L. McMillan, District Manager.

CHICAGO: 1345 Argyle Street, Chicago 40. Hugh Gage, District Manager.

St. Louis: 3920 Lindell Blvd., St. Louis, Mo. Phone: JEfferson 5-7422. Jack Robertson, District Manager.

HOLLYWOOD: 5981 Venice Blvd., Hollywood, California. Phone: WEbster 8-0183. Frank Mullaney, in charge.

C. H. Bradfield, Jr., President

J. A. Kellock, Vice-Pres. & General Mgr.

Jack Rheinstrom, Vice-President, Sales

C. B. Hatcher, Vice-President, Finance

A. J. Henderson, Vice-President, Creative Services; Wilding-Henderson, Inc.

J. E. Parrott, Vice-President & General Manager, Wilding-Henderson, Inc.

Walter Tinkham, Vice-President, in charge of Production

Norman B. Terry, Vice-President, Sales; Wilding-Henderson, Inc.

G. Duncan Taylor, Prod. Mgr., Stidefilm Dept.

William J. Morris, Production Mgr., New York

Charles O. Dennis, Production Mgr., Detroit Morgan W. Gibney, Product Development

James M. Constable, Vice-President & Executive Producer

Russ Raycroft, Director, Television Division
A. J. Bradford, Director, Customer Services
Jerome C. Diebold, Executive Producer,
Government Services

Harold A. Witt, Executive Producer, Government Services

Harold Kinzle, Laboratory Superintendent Gilbert Lee, Art Director

James E. Dickert, Recording Director Jack A. Krieger, Advertising & Sales

Promotion

Sal

J. B. Morton, Sales Co-ordinator

SERVICES: Creators and producers of motion pictures and slidefilms for business and industry; television commercials; complete live shows and presentations for conventions and

sales meetings. FACILITIES: Four nationwide studio and service operations, detailed as follows:

CHICAGO: Home office and main studios: 60,000 sq. ft. of floor space—27,000 sq. ft. in three sound stages—200′ x 75′; 100′ x 70′ and 100′ x 50′; remainder to administrative, service and creative offices; still and motion laboratories; optical and animation departments; art department; screening rooms; sound recording department; film vaults; carpenter shop and other departments. Wilding Customer Services department located at 5137 Broadway, Chicago in one-story building of 14,000 sq. ft. It provides stage of 3,500 sq. ft. for slidefilm production; remainder for servicing and storage of industrial show equipment and demonstration area.

DETROIT: Studio operations are housed in modern building especially constructed for motion picture production. New building contains administrative, sales and service offices: graphic arts department; two sound stages, totaling 8,000 sq. ft., and screening rooms. Wilding-Henderson, Inc., is a new addition to national organization, offering training, sales promotion and merchandising services. Its modern building at 13535 Livernois St. houses own staff of planning, merchandising, editorial and creative personnel.

New York: In addition to sales and service offices listed above, Wilding now provides complete motion picture and television production facilities at 157 E. 69th St. The new studio puts all eastern production personnel under one roof; provides two sound-proof stages totaling 3,000 sq. ft.; a carpenter shop; sound recording equipment; cutting and projection facilities and administrative offices. Easy accessibility from 69th St. for handling automobiles, trucks and large appliances.

HOLLYWOOD: Sales and service facilities, sound stage, screening room and all other equipment for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1958 New Car and Truck Announcement Pictures (Ford Motor Company); Ace Ranchero (Deere & Company); For Immediate Action (A.T.&T.); Color Magic (Interchemical Corporation); White Magic (Morton Salt Company); Pathways to Yesterday (Illinois Bell Telephone); Asbestos, A Matter of Time (Johns Manville); The Road Ahead (General Electric); The Big Change (Standard Oil of Indiana); Spring Dealer Meeting (Goodyear); Order Makers Institute (Truscon Steel Div. of Republic Steel Corporation); Jet Aircraft Rendezvous (U.S. Navy); A Product of the Imagination (Alcoa); Bread on the Water (Sinclair); You Decide (Ohio Oil); Space, Time and Steel (Armco); 1104 Sutton Road (Champion Paper and Fibre Company); The Story of Main Street (Dun and Bradstreet); Paint for the Pictures of Tomorrow (Rinshed-Mason). SLIDEFILMS: Ask for the Business (Financial Public Relations Association); The Ford Seminar (Ford Motor Company); The Follow Through, Fixtures, Light for Easy Seeing, Lighting for Comfort, Light for Living (General Electric); Assured Accumulator (New York Life); Timken Heavy Duty AP Railroad



Bearing (Timken Roller Bearing); Tips on Using Tools, Demonstration Townotor (Towmotor Corporation); Miracle for Milady (Whirlpool Corporation). Wide Screen slides and slidefilms for Morton Salt. Slides, road show-slides and slidefilm for Kellogg Company. TV COMMERCIALS: for Alcoa (Fuller and Smith and Ross); Pure Oil Company (Leo Burnett); Pontiac (McManus, John & Adams); Plymouth (N. W. Ayer); Ford (J. Walter Thompson); Standard Oil of Indiana (D'Arcy); Union Carbide (J. M. Mathes); Western Auto Supply (Bruce B. Brewer); Cities Service (Ellington & Company); R.C.A. Whirlpool (Kenyon & Eckhart); Lincoln (Young & Rubicam); Quaker Oats (Needham, Louis & Brorby); Peters Shoe Company (Henri, Hurst & McDonald); Kelvinator (Geyer); Colgate (Lennon & Newall); Trix (Tatham-Laird); Pabst (Lester M. Malitz); Hit Parade Cigarettes (BBD&O); Camels (William Esty); A.M.F. Bowling Stars (Fletcher D. Richards) and others. INDUS-TRIAL SHOWS: for Standard Oil of Indiana; Ford Motor Company; American Kitchens; Butler Manufacturing Company; Motorola Corporation; Admiral Corporation; Electric Auto-Lite Company; Dodge, DeSoto, Plymouth, Chrysler Imperial and Dodge Truck Divisions of Chrysler Corporation.

*

Raphael G. Wolff Studios, Inc.

2103 Orrington Avenue, Evanston, Ill.

Phone: DAvis 8-7236 Carl Wester, in charge

(See complete listing under Los Angeles area)

Illinois

G & G FILM CORPORATION

113 North Market Street, Champaign, Illinois

Phone: FLeetwood 6-4266

Date of Organization: 1955

Perry Gliessman, President George Grubb, Vice-President Gordon Grubb, Secretary-Treasurer

Lee Stark, General Manager Bill Godsey, Production Manager Gene Wilder, Art Director

SERVICES: Scripts and storyboards, live action and animation including articulated dolls; complete production of 16mm sales, training, public relations, educational and industrial films, also Television commercials. FACILITIES: Multiple camera, continuous shooting picture equipment, 16mm cameras; sound recorders; new studio with 3,200 sq. ft. of floor space including sound stage and narration booths; five-channel re-recording and mixing. Complete personnel and equipment for studio and location; complete 16mm editing equipment. Three man art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Windows (Ponderosa Pine

(LISTING CONTINUES ON FOLLOWING PAGE)

G & G FILM CORP.: Cont'd.

Woodwork Association); Panelized A & W Stand (A & W Root Beer Co.); Pork People Like (University of Illinois); A Voice in the Market Place (Illinois Grain Corporation); The Farmer Makes Policy (Illinois Agreiultural Association); Parrish Hall Construction (Creative Building Inc.). TV COMMERCIALS: for Illinois Bell Telephone Co. (N. W. Ayer & Son, Inc.); Monogram Heaters (The Biddle Co.); Smith Oil & Refining Co. (R. E. Hollingsworth & Assoc.); Smith-Douglass Company, Inc. (Richard Crabb Associates); Hollywood Candy Co. (Grubb-Petersen Advertising).

New World Productions

1224 N. Glenwood Street, Peoria, Ill.

(See complete listing under Los Angeles area)

Kansas

*CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas

Phone: VIking 3-0400

Date of Organization: 1947

Arthur H. Wolf, President and Exec. Prod. Russell Mosser, Executive Vice-President and Treasurer

Norman Stuewe, Vice-President Charles Lacey, Secretary and Director of Production

Maurice Prather, Motion Picture

Photography Margaret Travis, Script Supervision

Jerry Drake, Script Harold Harvey, Director Gene Courtney, Director Robert Rose, Still Photography

Dan Palmquist, Editing Oscar Rojas, Art Director

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.: Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Whitehall 4-1500 (American Medical Association); Eye to the Sky;
737 Engineering; Engineering Problems on the 620 (Cessna Aircraft Company); Transportation by Land; Transportation by Air;
Transportation by Water; Seasonal Changes in Plants; How Seeds Are Scattered; Animals and Their Homes; Animals Through the Winter; Let's Try Choral Reading; and others (McGraw-Hill Young America); Basketball Hilltes of 1957 (University of Kansas). FILMSTRIPS: School Helpers Series; Federal Government Series; Elementary Science #6

(McGraw-Hill Young America). SLIDEFILMS: The Name is G-B Duct (Gustin-Bacon Mfg. Co.); What Changed Charley? (Board of Lay Activities, The Methodist Church).

Minnesota

CONTINENTAL FILMS

(Div. of Midwest Radio-Television, Inc.)

47 South Ninth St., Minneapolis 2, Minn. Phone: FE 8-6301

Date of Organization: 1954

Robert Ridder, President F. Van Konynenburg, Executive Vice-Pres. Paul D. Rusten, Executive Producer Richard C. Polister, Production Director Wallace N. Kammann, Head Cameraman Ben C. Goldenberg, Sales

SERVICES: Writing, direction and production of color and black and white motion pictures for business, education, religion and television. Complete production staff. FACILITIES: 30' x 60' sound studio; Arriflex, Mitchell cameras; editing, interlock projection; synchronous magnetic film sound recording and mixing; film music library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Your Future (Humboldt Institute); It's Easy to Bend (O'Neil-Irwin); Trackmaster (Owatonna Tool); Automation in Passenger Tire Building (United States Rubber); They Called It Minnesota (Minnesota Centennial Commission). SLIDEFILMS: The Retarded Child—Planning His Future (Minnesota Welfare); Eugene of Paris (Rayette, Inc.). TV COMMERCIALS: King Koil (United States Bedding); Janney Best Paints (Erwin, Wassey, Ruthrauff & Ryan, Inc.).

* EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5,

Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, President

Charles B. Woehrle, Secretary-Treasurer Catherine Running, Business Manager

Richard Jamieson, Production Arthur Nicol, Director of Slidefilms &

Animation Gwen Wohlfeil, Assist. Production Mgr. John Raddatz, Chief Cameraman

Frank Punchard, Editor Sam Sabean, Sound Engineer

Services and Facilities: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. 16mm Maurer camera. Time-lapse, slow motion equipment. Editing, and interlock projection. Animation, sound recording studio 40' x 60' sound stage. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. High fidelity public address system. 16mm Eastman arc projector, Strong Arc projector for 3½ x 4 slides and filmstrips, 8 ft. x 10 ft., 8 ft. x 20 ft., 12 ft. x 30 ft. and 20 ft. x 20 ft. projection screens, available for conventions, sales meetings, etc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Truly Yours, A Promise

(Farmers Union Central Exchange); The Land Leveler (The Farmhand Company); Empire on Parade, Glorious Glacier Park (Great Northern Railway Company); An Introduction to the Hossfeld Universal Bender (Hossfeld Manufacturing Company); Progress Report, Out of the Earth, Spanish and Japanese versions (International Minerals & Chemical Corporation); Growing Places (Minnesota Mining & Manufacturing Company). SLIDEFILMS: Batter Breads, Better Biscuits, Muffin Making, This Is My Life (General Mills, Inc.); Double-tested House Paint (Marshall Wells Company); Permanent Hair Color, Hair Bleaching (Rayette, Inc.). TV COMMER-CIALS: for Farmers Union Central Exchange, The Farmhand Company, Minnesota Mining & Manufacturing Company.

*

REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minnesota Phone: MIdway 9-1393

Date of Organization: 1910

R. B. Nelson, Director

Branch Offices: 208 S. LaSalle St., Chicago 4, Ill. Phone: Financial 6-0897. Frank Balkin, Vice-President Mid-West Sales. 384 West 1st St., Dayton 2, Ohio. Phone: BAldwin 2-5174. A. Merrit Simpson, Vice-President Eastern Sales. 716 No. LaBrea, Hollywood. Phone: WEbster 5-3737. Anatole Kirsanoff, Animation Director.

Reid H. Ray, President
William H. Ringold, Vice-President
R. V. Jeffrey, Vice-President, General Sales
Frank Havlicek, Sales Mgr., Film Ad. Div.
Robert E. Whitney, Asst. to the President
Ellsworth H. Polsfuss, Production Manager
Clive Bradshaw, Laboratory Supervisor
Gordon Ray, Director
Robert H. Winter, Chief Film Editor

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). Screen advertising for theatres (local, regional, national). FACILITIES: Creative department; studio, laboratory, opticals, titles: animation; 16 & 35mm production equipment with sound recording in studio or on location; RCA magnetic or optical sound 35 & 16mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Where Law and Practice Meet (West Publishing Company); Write Your Own Ticket (Gale Institute); Cotton Meets the Challenge, So You're Going to Buy a Combine (International Harvester); On the Practical Side, Investing for Better Living (Masonite Company); 1/3 Mile per Hour, Highways Unlimited (Harnischfeger Corporation); Saucepan Sorcery (Swift & Company); Miracle in Nebraska, It Can't Be Done, What's New for '58 (Deere & Company); Sea Power, series, Sixth Fleet-Force for Peace (U.S. Navy). SLIDEFILMS: Checker Bagger, Operation Meat Department, Operation Gross Profit (IGA); The Value of Specialty Advertising (Harrison-Smith); There's a Big Difference (Butler Manufacturing Company); Window Beauty Can Help Sell Homes (Andersen Corporation). TV COMMERCIALS: for Hamms; Top Value Stamps; Northern States Power; Scott-Atwater; Toro; Glass Wax; Kerr-Magee; Pillsbury and Tecnique.

Phone: FEderal 5-8864

Date of Organization: 1955

George M. Ryan, President
Henry K. Knoblauch, Vice-President,
Treasurer

Wayne A. Langston, Vice-President, Gen. Manager

David E. Westphal, Camera-Editing Depts. Donald J. Egerstrom, Sound Dept.

Services: 16 and 35mm for motion pictures, television film commercials, sound slidefilms. FACILITES: 1000 sq. ft. sound stage plus silent shooting stage approximately 750 sq. ft. with two working kitchens; miscellaneous 16mm cameras, 35mm blimped Arriflex, Magnasync tape recorder, ¼" Ampex tape recorder, 16 and 35mm Moviola with complete editing facilities; screening room.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Code Gl5 MF 7, Warehousing Operations (Pillsbury Mills, Inc.); Hot Breads 'Round the Clock (General Mills, Inc.); Diagnosis: Overload (United Hospital Fund). TV COMMERCIALS: for various clients in 1957.

Kansas City, Missouri

* THE CALVIN COMPANY

1105 Truman Road, Kansas City 6, Missouri Phone: HArrison 1-1234

Date of Organization: 1931

Branch Office: G. S. Kedey, Mgr. Motion Picture Centre, Toronto, Canada—Canadian Representative.

Forrest O. Calvin, President
Lloyd Thompson, Executive Vice-President
Larry Sherwood, Vice President
Neal Keehn, Vice President
Frank Barhydt, Vice President
Betty C. Calvin, Secretary-Treasurer
Richard Bulkeley, Production Manager
James Y. Hash, Comptroller
Leonard Keck, Operations Manager
William D. Hedden, Laboratory Supt.
Maxine Covell, Office Manager

SERVICES: 16mm color, sales and sales training films; service work and laboratory facilities for other producers, universities and industrial photographic departments. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation music facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Alertness Avoids Accidents (AAA); In the Middle, The Grapevine, How Much Cooperation, The Follow Through (McGraw-Hill and Alcoa); Your Future with Caterpillar, The Road Ahead (Caterpillar); Enemy Underground (Dow Chemical); To-

morrow's Fuel-Today (D-X Sunray); Mur-

der on the Screen (Eastman Kodak); Streak

of Luck (Kansas City United Fund); New Roads to Profits (LeTourneau—Westinghouse); Football for Millions (Official Sports Films Service); Buried Treasure, Blessed Event (Phillips Petroleum Company); Operation Understanding (Pittsburgh Plate Glass Company).

St. Louis, Missouri

*

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri Phone: MAin 1-8876

Date of Organization: 1951

Bradford Whitney, President Edgar F. Stevens, Vice-President Dean Moore, Production Manager Mildred Smith, Secretary

Charles L. Harris, Jr., Cinematographer Eddie Moore, Still Photographer

Services: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, tv. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Airconditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16 and 35mm (arc) interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Twine Making in the Land of the Mayas (Midwest Cordage Company); Hot Sticks on Rural Lines; Keeping 'Em Hot on 345,000 Volts; Making Good Connection (A. B. Chance Co.); Wagner Air Brake Systems (Wagner Electric Company); Memories of Lucy Wortham James (The James Foundation); Highlights of 1957 (Eli Lilly and Company). SLIDEFILMS: Bulk Handling (Ralston-Purina Company); The Story of D. Q. Joe (Dairy Queen Co.); Gridiron 1957, anamorphic slide presentation (Advertising Club of St. Louis); Industrial Development, slide presentation (Chamber of Commerce of St. Louis). TV COMMERCIALS: for Union Electric Company, Anheuser-Busch, Inc., Creamo Margarine, Ralston-Purina Company, etc.

CHARLES GUGGENHEIM & ASSOCIATES, INC.

3330 Olive Street, St. Louis, Missouri Phone: JE 5-9188

Date of Organization: 1956

Charles Guggenheim, President Jack A. Guggenheim, Vice-President Jack A. Guggenheim, Jr., Secretary

Thomas Guggenheim, Treasurer

SERVICES: Production of theatrical and nontheatrical motion pictures. FACILITIES: Complete 16 and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera, and lighting facilities.

WEST CENTRAL: Missouri

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A City Decides (Fund for the Republic); The Biy City (City of St. Louis); World of One (Chicago Joint Appeal); The Man Who Called (National Council of Catholic Men); The Saint Louis Bank Robbery (self-produced for Guggenheim & Assoc.).

HARDCASTLE FILM ASSOCIATES

7811 Carondelet Ave., St. Louis 5, Mo. Phone: Parkview 6-0202

Date of Organization: 1930

J. H. Hardcastle, Producer C. E. Talbott, Photography Richard Hardcastle, Editorial Richard Hardcastle, Jr., Production

SERVICES: Motion pictures, slidefilms, and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Presidents' Night (Southwestern Bell Telephone Company); Sam Sadsack (Krupnick, Inc.); Expecting (Social Science Films); Dairy System (Farm Films, Inc.). SLIDEFILMS: Multi Luber #1 (Lincoln Engir.eering Company, Lincoln-Mercury Div.); Multi Luber #2 (Lincoln Engineering Company, Edsel Division); Summer Highways & Buywwys (The Seven Up Company). TV COMMERCIALS: for Chicago Auto Wreckers (Robert Lurie, Inc.); Haase Olives (Rutledge & Lilienfeld, Inc.); Hamiltonian Savings and Loan.

PREMIER FILM

AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Missouri Phone: JEfferson 1-3555

Date of Organization: 1936

Theodore P. Desloge, President and Exec. Prod.

Wilson Dalzell, $Vice\mbox{-}President$ and Assoc. Prod.

Roger E. Leonhardt, Production Manager Charles Kite, Editorial Supervisor H. Stewart Dailey, Director of Photography Robert Hoover Kirven, Creative Director James E. Darst, Director of Sales

SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slidefilms—16 or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35 and 16mm screening rooms. Mitchell, Bolex, B & H, 35 and 16mm cameras, Fearless dolly, M-R mike boom, complete lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; complete editing department, writers, directors, editors; record processing and pressing plant.

(LISTING CONTINUES ON FOLLOWING PAGE)

PREMIER FILM & RECORDING: Cont'd. RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Cardinal Tradition (Anheuser-Busch, Inc.); Bud Half Quarts, Pick-A-Pair of Six Packs (D'Arcy Advertising Company); Busch Bavarian Story 1958 (Gardner Advertising Company). SLIDEFILMS: Perspective (Missouri Historical Society); The Living Christ Series, 7, The Blessings of the Christ Child (Concordia Publishing House); Falls City Beer sales training film (Horan-Daugherty, Inc.). TV COMMERCIALS: For Reisch Beer (Oakleigh R. French & Associates); Budweiser (D'Arcy Advertising Company); Busch Bavarian Beer, Monsanto Chemical (Gardner Advertising Company); Maull's Barbecue Sauce (George Nagel & Associates); Siegler Heaters (Siegler Corporation).



Wilding Picture Productions, Inc.

3920 Lindell Boulevard, St. Louis, Mo. Phone: JEfferson 5-7422 Jack Robertson, *District Manager* (See complete listing under Chicago area)

Nebraska

CHRISTENSEN-KENNEDY PRODUCTIONS

3553 Farnam Street, Omaha, Nebraska Phone: AT 2977

Date of Organization: 1956

Ray Christensen, Partner, Producer-Director

Dennis M. Kennedy, Partner, Producer-Director

Herb Hellwig, Representative Kenneth C. Dunning, Art Director

SERVICES: Industrial, public relations, training and sales films; slide film strips; animation; visual aids work; and TV commercials. FACILITIES: Equipment for the production of all types of 16mm films, equipment for animation, editing, B&W processing, 35mm color slides and film strips.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Help and Hope (Martin Luther Home for Retarded Children, Beatrice, Nebr.); Fashion Show (The Clarkson Hospital). SLIDEFILMS: Selling Group Plans (Mutual Benefit of Omaha); How to Do Magic Tricks (Paxton & Gallagher Co., Buchanan-Thomas Adv.); A New Benefit Plan for Employees (Omar, Inc.).

KEITH FILM PRODUCTIONS

2820 Harney Street, Omaha, Nebraska Phone: JAckson 3559

Date of Organization: 1953

James C. Keith, Owner

E. LaMont Williams, Production Mgr. Helen W. Gloeb, Art & Animation Director

SERVICES: Production of motion pictures, 16mm for advertising and sales purposes for industry, education and television. Including creative art and script services, photography,

live and animation. Specialists in agricultural farm equipment sales films. FACILITIES: 16mm Cine Special, Auricon and Bell & Howell cameras, animation stands, large sound stage, portable lighting, editing and viewing studios.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Down to Earth (The Soil-Mover Co.); The Big Dipper (Kooiker Mfg. Co.); The Big Difference (Wind King Electric Mfg. Co.); Forage Chopping (Lundell Mfg. Co.); Profits Cut and Dried (Behlen Mfg. TV COMMERCIALS: for Old Home Co.). Bread, Metz Baking (Amundsen Bolstein Adv.); Cooper Feeds, Fairmont Foods (Allen & Reynolds); Alamito Dairy (Ayers, Swanson, Omaha); Habco Mfg. Co. (Ayers, Swanson, Lincoln); Metropolitan Utilities District (Bozell & Jacobs, Inc); Union Pacific Railroad (Caples & Co., Adv.); Kitty Clover Potato Chips (Floyd Mellen, Adv.); Blue Bunny Ice Cream (W. D. Lyon Company).

Wisconsin

FILM ARTS PRODUCTIONS, INC.

1700 South 19th Street, Milwaukee 4, Wisconsin

Phone: MItchell 5-0523

Date of Organization: 1927

Harlan P. Croy, President

Walter E. Immekus, Director, Photography C. Oscar Lindquist, Still Photography Alfred M. Zemlo, Chief Sound Engineer

SERVICES: Creation and production of motion pictures and slidefilms for industry; TV commercials; slide presentations; script preparation. FACILITIES: New studios; sound stage 66 ft. x 50 ft.; recording studios 22 ft. x 14 ft. and 11 ft. x 14 ft.; editing rooms; laboratory; complete 16mm; complete lighting equipment for location and studio work.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Out of This World (Harley-Davidson Motor Company); Fall House-cleaning (S. C. Johnson & Sons); Take It Away (Macwhyte Company); 1958 Convention (National Junior Chamber of Commerce). SLIDEFILM: Behind Your Speed Queen Franchise (Speed Queen Corporation).



Douglas Productions

734 N. Jefferson, Milwaukee, Wis. Phone: Broadway 3-5680

Fred C. Raymond, Client Contact

(See complete listing under Chicago area)

KLUGE FILM PRODUCTIONS

3200 N. Richards Street, Milwaukee 12, Wisconsin

Phone: FRanklin 2-0191

Date of Organization: 1952

Donald R. Kluge, Sales Manager Douglas W. Kluge, Production Manager

SERVICES: Scripting and production of 16mm motion pictures for business, industry and television. FACILITIES: Equipped for studio and location photography and recording; edit-

ing; interlock projection, recording and mixing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Resistance Welding (Resistance Welder Mfgr.'s Assoc.); The Story of Henri's (Henri's Food Products Co., Inc.); The Electronic Secretary—(Theory of Operation) (Electronic Secretary Industries, Inc.); Understanding High Fidelity (Hi-Fi House, Inc.); Rotary Cutter and Stacker (Alfa Machine Co.); Junior Red Cross (American Red Cross, Milwaukee Chapter).

Riviera Productions

230 Westmoor Blvd., Milwaukee 14, Wisconsin

Phone: SUnset 2-8815

Robert Zens, Midwest Representative

(See complete listing in Los Angeles area)

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wisconsin Phone: REgent 3-6272

Date of Organization: 1939

Branches: Route 2, Janesville, Wisconsin, Harlon Long, Sales Representative; 7715 Oglesby Ave., Chicago 49, Illinois. Thomas Fenton, Sales Representative.

Rudy Swanson, Executive Producer Robert W. Swanson, Production Supervisor Richard Casperson, Production Assistant Gordon Daily, Sound Recording David Porter, Studio Crew Head

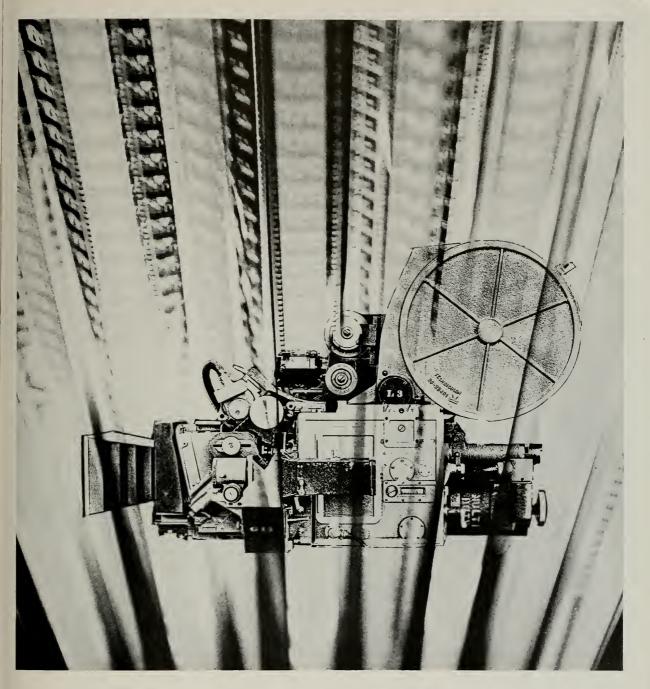
Services: Creators and producers of all elements of 16mm sound, color, sales, sales training, documentary, public relations, and television films. Facilities: Company owned motion picture center with two sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with complete kitchen, office and household sets. Complete color lighting, three 16mm cameras, 16mm magnetic synchronous recording and multichannel mixing; music and art facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Your Fair Share (Milwaukee Community Chest); You Can't Put a Price on It; Versamatic (Supreme Products Co.); These Few Seconds (Wisconsin Wire Works); The Gorton Story (Gorton-Pew Fishing Co.): The Red Arrow Story (Wisconsin National Guard); Sunny-Pak; Versatility in Volume; A Study of Automation for Fish Sticks; Advac (Marathon, Div. of American Can Co.); The Morning Glory Story (Consolidated Badger, Inc.).

This 8th Annual Review Issue Is Your Most Reliable Reference Source

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion pictures or slidefilms were the minimum requested for an unqualified listing. Television commercials are also listed for companies specializing in this type of production work.

(LISTINGS CONTINUE ON FOLLOWING PAGE)



Integrated for Performance: TECHNIRAMA and TECHNICOLOR

Now a new dimension is added to the magic of COLOR BY TECHNICOLOR. It is TECHNIRAMA—the Technicolor single camera, large screen photography system. This triumphant combination signals a new era in motion picture entertainment.

TECHNICOLOR CORPORATION • Herbert T. Kalmus, President and General Manager • Technirama and Technicolor are registered trademarks



Arkansas

Telepix Corporation

Delaplaine, Arkansas Jim Vaughn, Representative (See complete listing Los Angeles area)

Arizona

*

CANYON FILMS OF ARIZONA

834 North Seventh Ave., Phoenix, Arizona Phone: ALpine 2-1719

Date of Organization: 1953

Raymond Boley, Owner-Production Manager Bob Allen, Owner-Director of Photography John E. Evans, Creative Production Wally Bruner, TV Commercial Production

Services: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. Facilities: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Alpine Line (International Metals); Winter at the San Marcos (San Marcos Resort); The Arabian Horse (Arabian Horse Assoc. of Arizona). SLIDE-FILMS: Your Invitation (Paradise Memorial Trust); Resthaven Mausoleum (Tech Memorial Trust).

SOUTHWEST FILM INDUSTRIES, INC.

806 Roosevelt Street, Tempe, Arizona Phone: WOodland 7-5413

Date of Incorporation: 1954

Joel A. Benedict, President
Robert M. Wachs, Vice-President
T. T. Crance, Secretary, Treasurer
Elmer F. Felton, Public Relations
Sherwood Strickler, Cinematographer
Stanley Womer, Technical Consultant
Ronald Holloway, Director of Music
Richard Bell, Script Writer

SERVICES: Motion picture productions, business, industrial, educational; kinescoping; TV commercials; processing and printing 16mm film. FACILITIES: 16mm film production studio and 16mm film processing laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The All-American County (Maricopa County, Arizona); Trends in Arizona Living (John J. Long, Phoenix); Creatures of the Desert, Irrigation (McGraw-Hill); Naked Came I, Our Versatile Forest (Arizona State College).

Extra Production Review Copies

Additional copies of this 8th Annual Review available at \$2.00 each while supply available.

Texas

*

Jerry Fairbanks Productions

219 Majestic Building, San Antonio, Texas Phone: CApital 4-8641 Jack Mullen, representative (See complete listing under Los Angeles area)

GULF COAST FILMS, INC.

Oil & Gas Building, Houston 2, Texas Phone: Blackstone 5471. Cable: Gulfilm

Robert Yarnall Richie, President V. G. Richie, Secretary-Treasurer

SERVICES: Motion pictures, Richie-Graphs, slidefilms and still photography, b&w or color. Scripting and story board treatments; counsel on distribution. FACILITIES: Mitchell camera, complete lighting.

RECENT PRODUCTIONS AND SPONSORS (See complete listing under Robert Yarnall

Richie in Metropolitan New York area)

*

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Texas Phone: TAylor 3-8158

Date of Organization: 1916

Sherald Brownrigg, Sound

Branch: 936 W. Peachtree St., N.W., Atlanta 9, Georgia. Phone: TRinity 4-6625. Chester D. Gleason, Manager

Bruce Jamieson, Partner & Business Manager

Hugh V. Jamieson, Jr., Partner & Production Manager

Jerry Dickinson, TV Production Manager
Taylor Branch, TV Program Supervisor
Robert Redd, Production Services Manager
Bill Stokes, Sales Manager
Larry Buchanan, Writing
Robert Alcott, Camera
John Beasley, Animation
Paul Jamieson, Laboratory
Barbara Guild, Accounting

Services: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; color printing with scene-to-scene color correction; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Land Is Yours (Atlantic Seaboard Conference of American Title Assoc.): Solid Propellant Rocketry (Thiokol Chemical Corp.); Railroading With Radar (Southern Pacific Railroad); Adventure at Our Door (Texas State Park Boards); Scarch for Oil in Panama (Champlin Oil Co.); classified films for: Chance Vought Aircraft (3) and Convair (3). TELEVISION FILMS: Texas in Review—52 half hour programs for Humble Oil & Refining Co. (McCann-Erickson); Confession—7 half-hour programs for Confession, Inc. TV COMMERCIALS: For Old Judge Coffee

(Hirsch, Tamm & Ullman); Humble Oil & Refining (McCann-Erickson); Borden, Fritos Haggar Slacks (Tracy-Locke); Sessions Pea nut Butter, Jesse Jewell Frozen Foods (Craw ford & Porter); Tenilhist (Pams); Mercantil National Bank (Ratcliffe); Morton Food (Crook Adv.); Bunker Hill Foods (Cargill & Wilson); Red Goose Shoes (D'Arcy & Co.) Neuhoff's Meats (C. Wendell Muench); Stat Fair of Texas (W. W. Sherrill).

KEITZ & HERNDON

4409 Belmont, Dallas, Texas Phone: TAylor 4-2568

Date of Organization: 1950

Larry F. Herndon, Jr., Sales Mgr. Rod K. Keitz, Production Mgr. Tom Young, Art Director Bob Dalzell, Production Supervisor John Bronaugh, Photography

SERVICES: Complete 35mm and 16mm motior picture services, both live photography and animation. FACILITIES: 35mm and 16mm production units.

RECENT PRODUCTIONS AND SPONSOR: MOTION PICTURES: De Icer (Standard Oil Company of Indiana); Vornado Service (O. A Sutton Corporation); Red Ball Jets (Mishawaka Rubber & Wool Company); Fountain Service (Dr. Pepper Company); LSB (Lone Star Brewing Company).

MUNDELL PRODUCTIONS

4207 Gaston Avenue, Dallas 10, Texas Phone: TAylor 1-0770

Date of Organization: 1956

Jimmie Mundell, Owner and Director of Production

Tom Journeay, Sales Manager Jeff Mundell, Business Manager

Services: Industrial, sales promotion, public relations, political and TV news release service. FACILITIES: 16mm and 35mm cameras, silent and sound; studio and location; synchronous magnetic recording; M.R. lights & grip equipment; preparation & editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Unfinished Business (Citizen's Charter Association); It's Courage That Counts (Senator Ralph Yarborough); Restland of Dallas (Restland Memorial Park); Texas Labor Unites (Texas State AFL-CIO); Stewardess College (American Airlines).

Robert Yarnall Richie Productions, Inc.

Oil & Gas Building, Houston 2, Texas (See listing of Gulf Coast Films, Inc.)

United States Productions, Inc.

1714 Huldy, Houston 19, Texas Mrs. Barbara Atwell, *in charge* (See complete listing in New York City area)

Winik Films Corporation

4300 Druid Lane, Dallas 5, Texas Ray Jones, *in charge* (See complete listing in New York City area) Oliver H. Oliver, Sound

SOUTHWEST FILM CENTER (Film production facilities of SOUTHWEST FILM LABORATORY, INC.)

3024 Fort Worth Ave., Dallas, Texas Phone: WHitehall 6-2184

Date of Organization: May, 1950 Irvin Gans, Executive Producer Jack A. Hopper, Laboratory Manager Lloyd B. Abernathy, Producer Services Robert E. Rogers, Editorial Supervisor Robert Arch Green, Script Marty Young, Director Bill Mitchell, Set Design Joe Harris, Animation

SERVICES: Producer services, script to screen or any phase of production. TV film series; TV commercials; business and educational films; animation. FACILITIES: 3200 sq. ft. sound stage; sound recording studio; multiplechannel dubbing; music scoring. Complete laboratory featuring additive scene-to-scene color correction printing. New animation department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Better Way (Tyler Pipe & Foundry Co.); Men and Milk (North Texas Milk Producers Assn.); The Next Hundred Years (Louisiana State University); The Bus and Us (Texas Educational Agency); San Angelo (San Angelo Industries, Inc.); The Answer (Waco United Fund),



TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas Phone: JAckson 9-4377

Date of Organization: 1945

Date of Incorporation: 1956 N. Don Macon, President

S. Macon, Secretary-Treasurer A. P. Tyler, Production Manager

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Safe Work on Poles (American Telephone & Telegraph Co.); Southwest Conference Football, Highlights of 1957; Let's Sell Golden Esso; Service (Humble Oil & Refining Co.); Fill It Up With Service (Continental Oil Company).

The Film Buyer's Basic Guide

A Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and complete as a primary step in the selection of a competent film producer. Only companies supplying minimum client reference data are given unqualified listing in these pages. Look to Business Screen for the best buyer's guide reference data in 1958.



Colorado

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colorado Phone: SKyline 6-8383

Date of Organization: 1940

Thos. J. Barbre, Owner, Manager, Producer Anita T. Barbre, Assistant Manager Paul Emrich, Recording Director Harold J. Anderson, Director of Photog-

Lowell B. Switzer, Writer-Director

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording, Sound truck and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: High Country (Adolph Coors Company); What's Inside? (Holly-General Company); By Their Deeds (U.S. Bureau of Reclamation); Cool, Clear Water (Wyoming Game & Fish Dept.); Acrow V.Form System (Acrow, Inc.); Green and Gold (Colorado State University); Quick-Set Dado (Consolidated Machy. & Supp. Co., Ltd.); Let's Talk It Over (Great Western Sugar Co.); Safari (Adolph Coors Company). TV COM-MERCIALS: For Gates Rubber Company and Adolph Coors Company.

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colorado Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, Managing Partner Gilbert Bucknum, Partner, Producer Clair G. Henderson, Partner Harry A. Lazier, Partner Robert R. Powell, Production Supervisor

Robert G. Zellers, Chief Cameraman Kenneth C. Osborne, Film Editor

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color. FACILITIES: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: One Mile Closer to Heaven (Mountain States Telephone); News for the Cities by the Sea (Norfold Newspapers, Inc.); Frontier Vacationland (Frontier Airline); Idaho Legend (Idaho First National Bank); River of Enterprise (Idaho Power Company): The Greatest of These (National Benevolent Association of the Christian Church): Selling Big Aggie Land (Radio Station WNAX). TV COMMERCIALS: for Bennett's Paints, Denver Post, Rockmont Envelope Co.

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colorado Phone: EAst 2-3192

Date of Organization: 1942

Branch: Multichrome Laboratories 760 Gough Street, San Francisco, California

R. B. Hooper, Owner-Producer George E. Perrin, Director of Photography Herbert McKenney, Owner, Multichrome Laboratories

SERVICES: Motion picture and television producers. Sound recording, titles, TV Spots, color release prints. FACILITIES: Animating and title machines; synchronous 16mm magnetic and optical recorders. Mobile power plant, Mitchell 16mm cameras, 35mm (400 ft.) Eymo. Special effects department

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Safety in Action-Transportation; Safety in Action-Mechanical; Use Your Head, second section (Denver & Rio Grande Western R.R.); Submerged Welding Techniques (Burkhardt Steel Corp.); Operations Petroleum Peak (Kostka & Associates Agency); Mr. Dodds Goes to Colorado on Denver Zephyr (Burlington Railroad Company); U. S. Air Force-ARDC-ML Experimental Series. TV COMMERCIALS: for Denver & Rio Grande Western RR-38, Denver & Rio Grande Western RR and Missouri Pacific RR -4 (Ball-Davidson Agency); Burlington Railroad Company-2.

WESTERN CINE SERVICE, INC.

114 E. 8th Ave., Denver, Colorado Phone: AMherst 6-3061

Date of Organization: September 1, 1952

Herman Urschel, President John Newell, Executive Vice-President Noel Jordan, Secretary-Treasurer Mike Cook, Vice-President-Sales Harry Barnes, II, Laboratory Manager Tom Harvey, Sound Recording Manager Stan Phillips, Titling & Animation Manager

SERVICES: 16mm motion picture and television production; complete 16mm lab. for color and b&w processing, printing and editing; complete sound recording for tape, disc and film. Sound slidefilm production., FACILITIES: Animation and title stand, color & b&w processing machines, printer, editing facilities, Maurer Magnasync & Magnacord recorders, synchronous cameras, professional equipment dept., rental & sale and special effects dept.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Heritage of Hope (National Jewish Foundation for Asthmatic Children); Colorado Cares (Colorado State Dept. of Public Health); Salute to Sales (Shwayder Brothers—Samsonite); Skimeister, D. U. Football Highlights (University of Denver); The Closed Loop (Martin Company); Air, Force Academy Football Highlights (Air Force Academy). SLIDEFILMS: The Investment of Today (Realty Development Company); Noreen Shampoo Sales (Bradley Lane Agency). TV COMMERCIALS: for Frontier Airlines, Miss America (Lotito Agency); Luby Chevrolet (Prescott & Pilz Agency); American Cancer Society (Thomas & Wade); Hungarian Flour (Clair & Meyer); D. U. Hockey (University of Denver); Denver United Fund (United Fund Committee).



San Francisco and Bay Area

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MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif. Phone: EXbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, President Frank E. Wulzen, Production Manager Dick Ham, Writer-Director Ann Becker, Sceretary-Treasurer Jack Halter, Studio Manager

Services: Industrial, documentary, business, public relations and educational motion pictures and slidefilms. Television films and commercials, newsreel coverage. Franchised Reeves Magna-Stripling service. Hi-speed photography. FACILITIES: Creative staff, 16 and 35mm production equipment, music library, sound stage, lights, sets, carpenter shop, machine shop, art department, complete animation department and camera. Editing and projection rooms and multi-channel dubbing. Wide-sereen production equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Decades of Progress (Victor Equipment Company); San Francisco Bay Model, Tetrapods on Guard (U.S. Corps of Engineers); Tumble-Tubs (Allwork Mfg. Company); Living Fences (Ginden Nurseries). TELEVISION FILMS: Concrete Castings (Forni Products Company); Granny Goose Potato Chips (Granny Goose Company); Breatheasy (Pascal Products Company); Concrete Progress (Permanente Cement); Prime Minister Visits San Francisco (Japanese Government); Preparations for VIII Winter Olympic Games (Olympic Committee). TV NEWSREELS: for San Francisco Chamber of Commerce, CBS-TV, NBC-TV.

GOLDEN STATE FILM PRODUCTIONS

49 Stevenson Street, San Francisco

Phone: YUkon 6-6550

Date of Organization: 1950

John L. Siegle, Owner

SERVICES: 16mm motion pictures for industry, business, documentary and training. FACILITIES: Full editing facilities, sound recording.

MOTION PRODUCTIONS AND SPONSORS MOTION PICTURES: Hail to California (University of California); Italian Swiss Colony Wines (Italian Swiss Colony Winery); Sonora Pass Vacationland (Tuolumne County, California); Let's Ski (Dodge Ridge Ski Slopes, Inc.); Youth Behind the Badge (Berkeley California Police Department).

Harris Tuchman Productions

110 Sutter Street, San Francisco 4, California

Phone: Garfield 1-6936 John Palmer, in charge.

(See complete listing in Los Angeles area)

HE BUYERS READ BUSINESS SCREEN

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, Calif. Phone: ORdway 3-9162

Date of Organization: 1935

Gerald L. Karski, President, Gcn. Manager Harold A. Zell, Vice-Pres. in Chye. of Prod. Boris Skopin, Mgr. Title & Trailer Dept. Gerald Patterson, Mgr. Laboratory Dept.

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business. TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing and reduction), art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: For Portland Gas & Coke
(Cole & Webber Advtg., Portland); Standard
Oil of Calif (BBD&O); Oil Heat Institute
(Pacific Nat'l Advtg., Seattle); Idaho Adv.
Comm. (Botsford, Constantine & Gardner,
Portland); California Wine Advisory Board,
Roman Meal Company (Roy S. Durstine,
Inc.); Roma Wines (Foote Cone & Belding);
Granny Goose Potato Chips (Brooke, Smith,
French & Dorrance).

MOULIN STUDIOS

181 Second St., San Francisco, California Phone: YUkon 6-4224 Ray Moulin, *President* Thomas Moulin, *Vice-President*

George Riekman, Mgr., Motion Picture Div. Myron Wagner, Sales Manager

SERVICES: Producers of 16mm and 35mm B&W and color features, TV commercials, slide films. FACILITIES: two music libraries, complete animation facilities, sound recording studios, tape & disc.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Enchanted Hills (National Foundation for the Blind); Convention Film (Lions International); Water (Water Development Inc.); Foundry Production (Sequoia Metalcraft). SLIDEFILM: Sales film for National Motor Bearing

PACIFIC PRODUCTIONS

414 Mason Street, San Francisco 2, Calif. Phone: YUkon 2-3986

Date of Organization: 1938

Donald M. Hatfield, Ph.D., President Fred P. Barker, General Manager Russell Westdal, Production Manager

SERVICES: Sponsored public relations, sales, documentary and training films; medical films; slidefilms; filmstrips; cinettes. FACILITIES: Maurer and Eastman cameras; synchronous tape recording; lighting; sound and silent stages; 35mm & 16mm editing equipment; animation department.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: As Boys Grow (Medical Arts Productions, Inc.); Choice of Method;

Inspection and Testing (U. S. Navy); Sprinkler Irrigation (Kaiser Aluminum & Chemical Corp.); Speeding Reading, Series (Visual Education, Inc.).

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ALFRED T. PALMER PRODUCTIONS

130 Bush Street, San Francisco, California Phones: Douglas 2-8177-8

Date of Organization: 1931

Alfred T. Palmer, Owner, Exec. Producer Alexa H. Palmer, Co-Owner, Office Mgr. Pauline C. Hase, Secretary William Thorp, Associate Producer Lawrence E. Williams, Associate Producer Herbert M. Johnson, Associate Producer M.P.S. Van Lier, Associate Producer David H. Palmer, Sound Mark Young, Laboratory Julia Palmer, Editorial Donald A. Palmer, Production Charles Niewenhous, Camera Dept. Nikola Drakulic, Still Dept.

SERVICES: Production largely centered in maritime and overseas subjects related to the promotion of human understanding through trade and travel. FACILITIES: Complete production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black and white still.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Energy to Live (Standard-Vacuum Oil Company); American Shipping in Today's World (The Propeller Club of the U.S.); Proud New Presidents, Ports of Call (American President Lines); Beyond the Horizon (World Family Forum Films). Producers of Americans Look at the World, Explore the World, Teen-Age Magellan, Your World Today, World Trade Films (No spon-

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sors listed).

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, Calif. Phone: YUkon 6-5961

Date of Organization: 1936 Date of Incorporation: 1947

W. A. Palmer, President H. B. Butler, Vice-President, Treasurer C. DeY. Elkus, Jr., Secretary Florence H. Dieves, Executive Producer John Corso, Jr., Laboratory Manager Stewart A. Macondray, Sound Engineer Joseph P. Dieves, Camera

Forrest E. Boothe, Recording Manager E. S. Douglass, Jr., Business Manager

SERVICES: Industrial public relations, educational films, and sales training films; sound slidefilms; television films and spot commercials; Palmerscope 16mm and 35mm television recording. FACILITIES: Studio and location protography; Westrex recording (photographic and magnetic, 16mm and 35mm); disc and tape recording, including stereophonic; multiple channel dubbing and interlock; color, black-white printing, 16mm optical printing, 35mm to 16mm reduction printing; animation and title camera.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Forever Living Forests (California Redwood Association); Penny A Pound (Calaveras Cement Co.); The Wines of California (Almaden Vineyards); Give Us This Day (United Bay Area Crusade); Weather (Pacific Gas & Electric Co.). TELEVISION FILMS: The Measure of Man, with Dr. John W. Dodds; Tempest in a Test Tube, with Dr. Harry Sello (KOED-TV, National Educational Radio & Television Center); Rocks and Trees (Omnibus—TV Radio Workshop).

Sonochrome Pictures

760 Gough Street, San Francisco, Calif. (See complete listing under Colorado area)

GENE K. WALKER PRODUCTIONS

465 California Street, San Francisco 4, Calif.

Phone: YUkon 6-2891

Studio at 627 Commercial Street, San Francisco, California. Phone: YUkon 2-4181

Date of Organization: 1938

Gene K. Walker, President
Claire McNamara, Secretary-Treasurer
R. F. Scott, Studio Manager
Stedman Chandler, Service Manager
George Halligan, Prod. Supervisor

SERVICES: Complete production services, 16mm & 35mm film, sound slidefilms and filmstrips. FACILITIES: 2-story studio building, fully equipped for recording, editing, titling and small-set photography, 4 recording channels.

MOTION PICTURES: Achievement Supreme (Standard Oil Company, California); Will It Work for Me, Refinery on the Delaware (Tidewater Oil Company); Wine and Its Blessings (California Wine Institute); Taproots to Living Waters (East Bay Municipal Utility District).

MOTION PICTURES: Fortune in Two Old Trunks (Sunsweet Growers, Inc.); Boats and Motors (Kaiser Aluminum & Chemical Corp.). TV COMMERCIALS: Chesterfield Cigarettes (McCann Erickson, Inc.); Petri Wine (Young & Rubicam, Inc.); Luzianne Coffee (Walker Saussy Agency); Shaeffer Pens (Keyes Madden & Jones); Greyhound Bus (Grey Advertising, Inc.); Rainier Beer (Miller MacKey Hoeck & Hartung); Gallo Wine (Doyle Dane & Bernbach).

** Atlas Film Corporation

603 Guaranty Building, 6331 Hollywood Boulevard, Hollywood, California (See complete listing under Chicago area)

CHARLES CAHILL AND ASSOCIATES

6060 Sunset Blvd., Hollywood 28, California Phone: HO 7-3555

Date of Organization: 1956 Charles H. Cahill, Owner Emil Carle, Associate Producer

Richard Bansbach, Production Manager
SERVICES: Industrial and television motion

SERVICES: Industrial and television motion picture production; production coordination and editorial services rendered to production companies, advertising agencies, and industrial accounts. FACILITIES: 16mm and 35mm editorial and studio facilities.

MOTION PICTURES: Impact (University of California and American Motors Corp.); Battlefield Surveillance (Radioplane Company); Lands of the Good Earth (Kaiser Aluminum and Chemical Corp.); This is Fastair (Wollensak Optical Company). SLIDEFILM: Times Have Changed (Farmers Insurance Group). TV COMMERCIALS: For General Petroleum, McCulloch Motors, Plymouth Dealers (Stromberger, LaVene & McKenzie); Socony Mobil Oil (Compton).

CATE & McGLONE

1521 Cross Roads of the World, Hollywood 28, California Phone: HOllywood 5-1118

Date of Organization: 1947

T. W. Cate, President E. D. McGlone, Vice-President, Treasurer Walter Wise, Writer-Director Richard Soltys, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

MOTION PICTURES: Flight Plan '57, wide screen (United Air Lines); Two For the Road (General Petroleum Corp.); Working With Skydroi (Monsanto Chemical Company); Operation Heartbeat (Douglas Aircraft Company); and several classiffied films on aircraft and missile projects.

METROPOLITAN LOS ANGELES

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ACADEMY FILMS

800 N. Seward St., Hollywood 38, Calif. Phone: HOllywood 2-0741

Date of Organization: 1946

James A. Larsen, President Mrs. Elizabeth R. Larsen, Vice-President Frank Putnam, Treasurer & Comptroller David Johnson, Laboratory Supt. Ralph Larsen, Laboratory & Sound

Technician JoAnne L. Gainor, Exec. Secretary

Services: Facilities and experienced personnel for production of motion pictures in color or bw for public relations, advertising sales training, research, employee education and other business, industrial purposes. Scripts, photography, artwork and animation. Sound recording & re-recording, editing and both color and bw lab work in our studio. Facilities: 60' x 100' sound stage, small recording studio; Westrex sound recording channel, 35mm, 16½mm or 16mm. Ampex recorder for ¼" tape; Mitchell & Cine-Kodak Special cameras; Bell & Howell printing equipment; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES; Futures (Fluor Corporation); Leaders (General Telephone Company); Therapy (California Rehabilitation Center); Radioplane Story (Radioplane Company); Production Facilities (Gulfillan Brothers); Let's Celebrate (Huntington Park, Calif. Chamber of Commerce); Concrete Carts & Buckets (Garbro Manufacturing Company). SLIDEFILM: Bible Sea Adventures (Gospel Light Press).

Academy Pictures Inc.

433 South Fairfax Ave., Los Angeles 36, Cal. Phone: WEbster 1-8156

William Lightfield, Manager Louis Huot, Sales

(See complete listing in New York City area)

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ALLEND'OR PRODUCTIONS

607 North La Brea Avenue, Los Angeles 36 Phone: WEbster 8-2191

Date of Organization: 1951

Branch: 60 West 46th Street, New York 36, N.Y. Phone: CIrcle 5-0770

Algernon G. Walker, President J. L. Siegal, Vice-President W. A. Blanchard, Sales Manager J. Reid Rummage, Production Manager

SERVICES: Documentary, educational and industrial films. TV commercials. Television newsfilm service through our newsreel organization, Spotlite News, Inc. FACILITIES: 16mm and 35mm studio and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Burden of Truth (United Steelworkers of America); Twelve to Go (American Oil Company); Watercolor and Printers Ink (Ford Motor Company); Towers of Truth (Crusade For Freedom—Radio Free Europe); The Princess Takes a Holiday (Renault, Inc.). TV COMMERCIAL: for IceCapades,

ALL SCOPE PICTURES, INC. Commercial Film Division 20th Century Fox Television

1417 N. Western Ave., Hollywood 27 Phone: HOllywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, President C. D. Owens, Vice-President a Nell B. Mitchell, Secretary-Treasurer Norman McCabe, Animation Director Charles Van Enger, Dir. of Photography Art Seid, Film Editor

Services: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture production. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

METROPOLITAN LOS ANGELES:

CHURCHILL-WEXLER FILM PRODUCTIONS

801 N. Seward Street, Los Angeles 38

Phone: HO 9-1576

Date of Organization: 1947

Sy Wexler, Partner

Robert B. Churchill, Partner

SERVICES: Informational, documentary, medical and teaching films. FACILITIES: 16 and 35mm photographic and editing equipment. Shooting stage, animation department, camera; 16mm color release printing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Human Cell & the Cytotechnolologist (Committee for Careers in Medical Technology); After Mastectomy (Oregon Cancer Society); Strokes; Coronary Heart Disease; High Blood Pressure (American Heart Association).

Shamus Culhane Productions, Inc.

6226 Yucca Street, Hollywood 28, Calif. Phone: HOllywood 4-1128

Dave Lurie, in charge.

(See complete listing in New York City area)

DESILU PRODUCTIONS, INC.

780 North Gower, Hollywood Phone: HOllywood 95911

Date of Organization: 1950

Desi Arnaz, President Martin Leeds, Executive Vice-President

Edwin Holly, Treasurer

Argyle Nelson, V. P., Charge Production Richard Mulford, Director, Commercial Div. Bernard Weitzman, Dir. Business Affairs

SERVICES: Production of motion pictures for all uses. FACILITIES: Three complete lots including 35 stages, 16mm & 35mm photography, recording, editing, optical work, projection rooms, stock library, etc.

TELEVISION PROGRAMS AND SPONSORS FILMED TV PROGRAMS: December Bride (General Foods-Benton & Bowles); Danny Thomas Show (Post Cereals-Benton & Bowles); Walter Winchell File (Revlon-C. J. La-Roche); Desi Arnaz-Lucille Ball Show (Ford -J. Walter Thompson); Eve Arden Show (Shulton-Wesley Assoc.). TV COMMERCIALS: For Toni, Deep Magic, (North Advertising); Baker's Coconut (Young & Rubicam, Inc.); Shaeffer Pens (Keyes, Madden & Jones); Ford (J. Walter Thompson); and Chevrolet (Campbell-Ewald Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35, California

Phone: CRestview 1-1636

Date of Organization: 1940

Pat Dowling, Owner Thos. J. Stanton, Production Manager

SERVICES: Production of motion pictures and slidefilms for industry; educational films for sale to schools. Editorial and sound work for company-made films. FACILITIES: Studio, art and camera department, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Life in Norway; The Tankship; The Service Station; City High-

ways; Treasure in Books. (Produced for sale of prints to schools and film libraries.)

DUDLEY PICTURES CORPORATION

9908 Santa Monica Blvd., Beverly Hills, Cal.

Phone: CRestview 1-7258

Date of Organization: 1945

Carl Dudley, President Richard Goldstone, Vice-President

Bruce Newbery, Vice-President

Eugene Barnes, Secretary-Treasurer SERVICES: producers of industrial, theatrical, television and educational films. FACILITIES:

studio and offices.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Lifelines-USA (Committee of American Steamship Lines); Mainline -USA (Association of American Railroads); New Horizons (Seaboard Airline Railroad); The Fabulous Land (Universal-Int.); Cinerama South Seas (Stanley-Warner Cinerama

Corporation).

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

1330 N. Vine St., Hollywood 28 Phone: HOllywood 2-1101

Branch: 520 N. Michigan Ave., Chicago, Ill. Robert Kemper, representative. Phone

WHitehall 4-0196

Branch: 219 Majestic Bldg., San Antonio, Texas. Jack Mullen, representative.

Phone: CApital 4-8641. Date of Organization: 1929

Jerry Fairbanks, President Charles Salerno, Jr., Vice-President Robert Scrivner, Studio Manager

John McKennon, Production Manager Leo Rosencrans, Story and Creative Head

SERVICES: Industrial, theatrical and television motion pictures. FACILITIES: Full studio facilities; 2 sound stages; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical, art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: U.S.A.F. Flight Test School (U.S. Air Force); A House in Order (Rose Hills Memorial Park); Charlie's Haunt (American Telephone & Telegraph Company); Chrysler Tests, 2 (Ross Roy, Inc.). SLIDE-FILMS: Airport Qualification, 3 (Trans World Airlines). TV COMMERCIALS: for Albers Milling, White King Cleanser, White Star Tuna (Erwin, Wasey & Company); Corn Products (C. L. Miller & Company); Oldsmobile (D. P. Brother & Company); Alcoa Aluminum (Fuller & Smith & Ross); Rival Dog Food, Swift (McCann-Erickson, Inc.); Reddi-Whip, Atlas Tire (D'Arcy Advertising Company); Miller Beer (Mathisson & Associates); Nic-L-Silver Battery (Johnson & Lewis); Quaker Oats Masa Harina (Thomas F. Conroy, Inc.); General Electric Ranges.

FIDELITY FILMS, INC. (Formerly Ed Johnson Firms)

6612 Sunset Blvd., Hollywood 28 Phone: HOllywood 2-7484

Date of Organization: 1950 Date of Incorporation: 1958

Ed Johnson, President, General Manager Albert Buffington, Vice-President, Production Mgr.

Tom Baron, Director of Animation Joanne Roberts, Art Director

SERVICES: Production of filmed live and animated television commercials and business films. FACILITIES: Complete art, editorial and projection facilities. 16mm camera equipment. Stage for inserts. 35mm camera and titling stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Toward One World (Green Spot, Inc.). SLIDEFILMS: The Hoffman Story, The Sound of Tomorrow (Hoffman Electronics); The Friskies Team, Raising Calves Into Better Cows (Carnation Company). THEATRE COMMERCIALS: six 35mm color, live action, sound (Green Spot, Inc.). TV COMMERCIALS: 123 animated and live on film for various agencies.

FLAGG FILMS, INC.

5907 West Pico Blvd., Hollywood 35, California

Phones: WE 8-2101 NO 3-6524

Date of Organization: 1946

Don Flagg, President Toni Flagg, Vice-President Larry Raimond, Production Manager

Tom Borden, Art Director

SERVICES: Feature films, TV entertainment and spots. Industrial, public relations and educational films. FACILITIES: Stage, cutting and projection rooms, 35mm and 16mm Mitchell equipment; Westrex and Stancil-Hoffman sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Around the Supermarkets in 56 Days (San Francisco Chronicle, KRON-TV); Cement-Stone of the Ages (Kaiser Permanente Cement); 100% Oxygen in Cardiac Surgery (Stanford University Hospital); Tuna Progress (Van Camp Seafood Co.). FILMED TV PROGRAM: Parole, 39 half hour series (Los Angeles Times, KITV).

GANTRAY-LAWRENCE ANIMATION, INC.

(Affiliate of Robert Lawrence Productions, Inc.)

716 North LaBrea, Hollywood 28, Calif. Phone: HOllywood 9-7968 Teletype: LA-1463

Ray Patterson, President Robert L. Lawrence, Vice-President Grant Simmons, Secretary & Treasurer (See complete listing in New York City area)

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this Annual Review.

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OZZIE GLOVER PRODUCTIONS

1159 N. Highland, Hollywood 38 Phone: HOllywood 2-6061

Date of Organization: 1952

Ozzie Glover, Producer-Director Sanford Greenwald, Production Manager Joe Garner, Director of Sales Promotion Guy Halferty, Script Department Margie Baisden, Distributor

ERVICES: Production of documentary, sales raining, industrially-sponsored TV public ervice motion pictures; TV commercials; TV ews films. Subsidiary Company, National Vewsfilm Associates: production and national listribution of television newsfilm. FACILITES: Production facilities, lighting equipment, ocation unit, camera and sound equipment, diting rooms, Moviolas and projection acilities.

MOTION PRODUCTIONS AND SPONSORS MOTION PICTURES: Party Line Problems Pacific Telephone & Telegraph Company); naugural Flights (Western Airlines); Gatevay to the World (Los Angeles Harbor Department); Up To Now (City of Lakewood); 4s We Grow (Los Angeles Department of Airports).

GOLDEN KEY PRODUCTIONS, INC.

1921 Hillhurst Ave., Hollywood 27 Phone: NOrmandy 3-1121

Date of Incorporation: 1953

Dr. Gene Spiller, President David Rose, Secretary-Treasurer Dr. P. R. Deville, General Manager Ruth Binz Spiller, Film Librarian

SERVICES: Script to screen production; speializing training and promotional films on cientific, technological subjects. Staff with cience background. Film distribution. FA-CILITIES: 16mm production and recording; cuting rooms, titles, miniatures, etc. Micro and nacro-photography.

MOTION PICTURES: Nutrition for the Modern Age (Nu-Age Biorganic Products); The Evershanging You (Supra-Vite Sales International); Treasure at Panaca (G & J Distributors, Inc.); Our Living Soil (Natural Food Associates); Home at Last (Wright Feeds). SLIDE-FILMS: series for Manamin Pharmacel Company.

GRAPHIC FILMS CORPORATION

1618 N. Las Palmas Ave., Hollywood 28 Phone: HOllywood 7-2191

Date of Organization: 1941

Lester Novros, President
William B. Hale, Vice-President
Virginia Dumont, Treasurer
Anthony Vellani, Production Manager
Jo Andersen, Secretary
Guy Halferty, Chief, Sales Division
Richard Kendall, Chief, Camera Division
Ugo d'Orsi, Animation Director

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and

35mm; 35mm Bell & Howell Standard camera; 16 & 35mm Arriflex camera; 16 & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

MOTION PICTURES: Keep It Personal; Spatial Disorientation in Flight (U.S. Air Force); F-104A Introduction to Normal Flight Procedures; F-104A Introduction to Emergency Flight Procedures (Lockheed Aircraft); Juggler of Our Lady (Graphic Films Corp.). TV COMMERCIALS: for Budweiser (Gould D'Arcy); Clorox (Honig-Cooper).

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The Jam Handy Organization, Inc.

1402 N. Ridgewood Place, Hollywood 28, Calif. Phone: HOllywood 3-2321

Thomas G. Johnstone, in charge Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS

715 N. Highland, Hollywood 38. Phone: WEbster 6-7189

Date of Organization: 1950

Branch: 110 Sutter Street, San Francisco 4, California. Phone: GArfield 1-6936. John Palmer, *in charge*.

Ralph G. Tuchman, General Manager Fran Harris, Creative Director Fred Golt, Production Supervisor

SERVICES: Creative writing, planning, production of motion pictures and sound slide-films for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Creative writer and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Destination Indianapolis (South California Muffler Company & A. P. Motor Parts Corporation); Sanitation (Interstate Bakeries); Glamour on Ice, This is Ice Follies, Sport of Ice Skating (Shipstads & Johnson Jce Follies). TV COMMERCIALS: For Carnation Co. (Erwin Wasey, Inc.); Kaiser Aluminum (Young & Rubicam, Inc.); Max Factor & Co. (Anderson-McConnell Adv.); Colgate Palmolive (Lennen & Newell, Inc.); Tidewater Oil Co. (Buchanan Co.); Standard Oil of Texas (White & Shuford Adv.); Arizona Savings & Loan Company (Arthur Meyerhoff & Co.); Lever Brothers (BBD&O); Shipstads & Johnson Ice Follies (Walter Mc-Creery, Inc.); Stauffer Home Reducing Plan (Stauffer Systems Inc.).



Kling Film Productions

1416 North LaBrea, Hollywood, Calif. Phone: HOllywood 3-2142

(See complete listing under Chicago area)



MGM-TV, Division of Leew's, Inc.

MGM Studios, Culver City, California Maurice Gresham, in charge

(See complete listing under New York City area)

LOS ANGELES



LAWRENCE-SCHNITZER PRODUCTIONS, INC.

(Affiliate of Robert Lawrence Productions, Inc.)

1040 North Las Palmas, Hollywood 38 Phone: HOllywood 2-5577

Gerald Schnitzer, Executive Vice-President (See complete listing in New York City area)

NEW WORLD PRODUCTIONS

13273 Ventura Blvd., North Hollywood Phone: ST. 7-0674

Branches: 1224 N. Glenwood St., Peoria, Illinois, Sales. 49 West 12th Street, New York, N. Y., P. Robinson, Sales. 6011 38th St., N.E. Seattle, G. Newton, Sales.

Date of Organization: 1939

Tom Atkins, Production Manager
Phil Robinson, Director
Art Moore, Animation Director
Sterling Barnett, Head Camera Department
Rod Yould, Robt. Hemmig, Camera
Loren Steadman, Technical Director

Ted Robinson, in Charge of Production

SERVICES: 16mm & 35mm motion pictures & sound slidefilms. Live action. Animated cartoons. Documentary, industrial & feature films. FACILITIES: Studio, camera and lighting equipment. Animation creative depts.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A City And A Newspaper (Los Angeles Times); Thor Reports (Douglas Aircraft). TELEVISION FILMS: King Algy Series (animated); Recordtoons Series (animated); Israeli—series of half-hour documentaries.



Fred Niles Films, Hollywood

RKO Pathe Studios, Culver City Chris Petersen, Jr., Vice-President All types of animation executed by Niles' own animation staff.

(See complete listing Fred A. Niles Productions, Chicago)



PARTHENON PICTURES-HOLLYWOOD

2625 Temple St., Hollywood 26 Phone: DUnkirk 5-3911

Date of Organization: 1954

Charles (Cap) Palmer, Executive Producer John E. R. McDougall, Associate Producer & Senior Director

Jack Meakin, Assoc. Producer, Music Dir. Ted (W. T.) Palmer, General Manager Sam Farnsworth, Business Manager Robert J. Martin, Head Camera Department Kent Mackenzie, Head Documentary Unit

SERVICES: Cap Palmer Unit: documentary films for business. (No TV Series or commercials). Theatrical production in Lasky-Parthenon Unit. Public service documentary, in Kent Mackenzie Unit. FACILITIES: Own sound stage (main stage 80' x 90' x 22' headroom); office building and projection rooms adjacent. Usual professional equipment in

(LISTING CONTINUES ON FOLLOWING PAGE)

Parthenon Pictures: Cont'd.

camera, sound, editorial; 16mm and 35mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Hail the Hearty; Elsie & Co. (The Borden Company); Fire and the Wheel (Socony-Mobil); Basic Refractories (Kaiser Chemicals Div.); pictures in process for American Telephone & Telegraph; Bell Telephone Labs; Hilton Hotels; International Harvester and American Petroleum Institute.



PICTURES FOR BUSINESS

704 N. Gardner St., Hollywood 46 Phone: WEbster 4-5806

Date of Organization: 1951

Bill Deming, Executive Producer Ann Deming, Associate Producer H. Keith Weeks, Producer-Director A. H. Holywell, Administration Bill Helms, Director of Photography Bob Mobley, Art Director

SERVICES: Motion pictures and slidefilms for business and government. Television program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Frac-Assist Equipment; Frac-Assist Demonstration (B. J. Service). SLIDEFILMS: PB Rubber (BJ-PB Rubber); The Right Way with BJ (Byron Jackson Pumps); Vibration Testing (Ling Electronics); Ball Fracturing Procedure (B. J. Service); Selling Signs (Foster & Kleiser); script only (Navy Nurse Corps); The New BJ Centralizer (BJ Tools); Barrett Project (Byron Jackson); script only (Hoffman Television); The Dixi Sixty (MBI Import & Export); Partnership for Profit; The Priceless Ingredient (Belco Products).

PLAYHOUSE PICTURES

1401 No. La Brea Avenue, Hollywood 28, California

Phone: HOllywood 5-2193

Date of Organization: 1952 Date of Incorporation: 1957

Branch: 360 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-3686. Peter Del Negro, Manager

Adrian Woolery, President
Mary Mathews, Secretary
Bill Melendez, Producer Supervisor
A. H. Halderson, Business Manager
Pat Matthews, Animation Director
Chris Jenkyns, Creative Story Director
Sterling Sturrevant, Layout & Design Director

George W. Woolery, Director of Public Relations

Services: Animation specialists in business, public relations, entertainment, educational films and television commercials. FACILITIES: Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Energetically Yours (for Transfilm, Inc., Standard Oil Co. of N. J.); 12 recruiting trailers (U. S. Navy). TV Com-MERCIALS: For '57 and '58 Ford Cars, Trucks, Station Wagons; Tennessee Ernie Ford Show Openings; Schlitz Beer (J. Walter Thompson); Northern Pacific Railroad; Burgermeister Beer (B.B.D. & O.); Commonwealth Edison Little Bill; Eastside Old Tap Lager Beer (Leo Burnett Company); Lanvin Parfums (North Advertising); Richfield Oil Company (Hixson & Jorgenson); Drewry's Beer (MacFarland & Aveyard); Mobilgas, Socony Vacuum (Compton Advertising); Big Boy Food Products (Wian Enterprises, Inc.); Ideal Bread (Wm. T. Finn Associates); Falstaff Beer Old Pro spots (Dancer-Fitzgerald-Sample).

POLARIS PICTURES, INC.

5859 W. Third Street, Los Angeles 36

Phone: WEbster 8-2181
Date of Organization: 1946

Perry King, President J. C. King, Vice-President

James G. Halverson, Assistant to President Art Scott, Director of Animation

SERVICES: Motion pictures and slidefilms for advertising, public relations, training and television. FACILITIES: Live action and animation production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Leadership, series (U.S. Air Force); Project Pinucheel (Rotorcraft Corporation); The F4D Skyray (Douglas Aircraft Corporation); Highlights of 1957 (Southern California Edison Company); All-

Star Football (Shrine Football Committee).

ROLAND REED PRODUCTIONS. INC.

650 No. Bronson Ave., Hollywood Phone: HOllywood 2-6877

Date of Incorporation: 1947

Branches: 215 E. 60th St., New York City.
Phone: TE 3161. Hamilton McFadden,

Vice-President. 2307 Chester Ave., Cleveland, Ohio; George Oliva, Jr., Vice-President.

dent.

Roland D. Reed, President Arthur Pierson, Exec. V. P., Chg. Prod. James G. Fay, Seeretary-Treasurer

SERVICES: Producer of sponsored motion pictures from creating stories, through production to delivery of master answer print—including animation. FACILITIES: Nine sound stages in California, facilities in New York. Equipment for location shooting anywhere.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: A Family Affair (Westinghouse); The Aluminum Man (Alcoa); Banking on Farmers (American Banking Assoc.); For God & Country (American Legion); Progress Parade (American Petroleum Institute).



Reid H. Ray Film Industries, Inc.

716 North LaBrea, Hollywood 28 Phone: WEbster 5-3737

Anatole Kirsanoff, Animation Director
(See complete listing under St. Paul, Minn.)

*

THE BEN RINALDO COMPANY

6926 Melrose Ave., Hollywood 38, California

Phone: WEbster 8-8541

Date of Organization: 1946

Ben Rinaldo, Producer Saki, Art Department Fred Irwin, Scenario

Geri Stone, Assistant to Producer

SERVICES: Producers exclusively of sound slidefilms. FACILITIES: Complete organization for production of sound slidefilms for al purposes.

RECENT PRODUCTIONS AND SPONSOR!

SLIDEFILMS: Play Ball (The Squirt Company—Little Leagues of America); Get in the Swim (Catalina Swim Wear); Give 'Em Fits (Hollywood Maxwell Brassieres); The Hear of the Problem (Don Baxter Pharmaceuticals); Planning for Tomorrow (National Memorial Services Inc.). In preparation Welcome Matt; Mr Doveling's Dilemma (Carnatior Company); Wake Up, Willie Doodle (Karl's Shoes); Family Album (Los Angeles Board of Education); untitled sales film (Catalina Swim Wear).

RIVIERA PRODUCTIONS

29 Miraleste Plaza, Los Angeles (San Pedro, P.O.)

Phone: DAvenport 6-7676

Date of Organization: 1947

Branches: 230 Westmoor Blvd., Milwaukee 14, Wisconsin. Phone: SUnset 2-8815. Robert Zens, *Midwest Representative*. 566 Birch Drive, Cleveland 23, Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Representative*.

F. W. Zens, Executive Producer Hal MacDaniel, Director of Sales Jack Kelly, Associate Producer A. W. Stephenson, Head, Travel Films Bert Hunt, Associate Producer Joe Tomchak, Writer Jim Barnes, Head of Religious Films

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. FACILITIES: Executives offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment; musical library; sound effects and complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The VisoMatic (R. C. Allen Business Machines, Inc.); Operation Facelift (Barksdale Valves); Fabulous Filon (Filon Plastics Corporation); Life in the Sea (Encyclopaedia Britannica Films); Serra, 1957 (Serra International); Ceramie Moods (Sascha Brastoff Products, Inc.); The Transland Aq-2 (Hi-Shear Rivet Tool Company); The Curtition Story (Curtition Corporation); Santa's Village (Santa's Village); Kernville Story (Kernville Chamber of Commerce).

Ross Roy, Inc.

1680 N. Vine, Hollywood 28, Calif. Phone: HOllywood 9-6263

J. G. Mohl, Vice-President, in charge (See complete listing under Detroit area)

ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38 Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Westen, President, General Manager Harlow Wilcox, Vice-President, Treasurer Edward D. Robison, Sales Director Courtney Anderson, Creative Director Don Bartelli, Production Manager Kay Shaffer, Ass't to the President

SERVICES: Consultants, creators and producers for business and industry. Specialists in personnel recruiting, indoctrination, technical and/or service training, sales development, consumer selling, public relations and merchandising. Audio-visual programs for sales promotions including booklets; manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Scientific Selling (Beckman Instruments Inc.); A Better Life (Peckham Corp.); How About You?; The Problem of Life (Pacific Mutual Life Ins. Co.); The Question Is . . . (Better Selling Bureau).

FREDERICK K. ROCKETT CO.

6063 Sunset Blvd., Hollywood 28 Phone: HOllywood 4-3183

Date of Organization: 1925

Branch: 1022 Forbes Street, Pittsburgh 19, Pa. Phone: EXpress 1-1846.

Frederick K. Rockett, General Manager Alfred Higgins, Production Manager Lyle Robertson, Script Department Jay Adams, Camera Department James Lipari, Stage Manager

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete 16mm and 35mm camera equipment. Large soundproofed stage. Western Electric sound recording equipment and truck. Equipped cutting rooms. Location trucks. Preview theatre. Full time staffs. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Keep America Beautiful; Appearance and Maintenance; Pump Island Service: Market Development; What Is Boron; Youth Economy Run (Richfield Oil Corporation); Curves And Figures (E. K. Williams & Co.); Report to Employees (Kaiser Steel Corp.); J.U.T. (Lockheed Aircraft Corp.); Close Order Drill; Marine Rifle Platoon; Accident Prevention; Transportation Management (U.S. Navy). SLIDEFILM: Lesson #3 (Cannon Electric Corp.).

See Advertising Pages for Helpful Data

roducers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of Business Screen.

JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26 Phone: DUnkirk 8-5121

Date of Organization: 1943

Branches: 136 East 55th St., New York 22. Phone: PLaza 5-1875. MacDonald Mac-Pherson, Vice-President.

John E. Sutherland, President, General Manager, Writer, Producer MacDonald MacPherson, Vice-President True Boardman, Writer, Associate Prod. Daniel Kulerman, Treasurer Charles Bordwell, Vice-President Irma Lang, Executive Assistant George Gordon, Director, Animation Howard Roessel, Production Manager, Live-Action Earl Jonas, Production Manager, Animation

SERVICES: Complete production of live-action and animation films from research and script through release printing. FACILITIES: Motion picture studio. Completely-staffed animation department, fully equipped, including cameras. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Voice of Your Business, Pacific Pathways (American Telephone & Telegraph Company); Life of a Salesman (E. I. du Pont de Nemours & Company); One Market West (Don Lee Broadcasting Company); Something Wonderful Happens (General Electric Company); You Ought to Drain Your Auto in the Autumn (National Carbon Company); There Is Spring in the Air (Oldsmobile Division, General Motors Corp.); Bananas? Si Senor!, The Living Circle (United Fruit Company); Jonah and the Highway (United States Steel Corporation).

TELEPIX CORPORATION

1515 N. Western Ave., Los Angeles Phone: HOllywood 4-7391

Date of Organization: 1948

Branches: Telepix-Anderson, Inc., 6620 Diversey, Chicago. Stan Anderson, in charge. Telepix-Anderson, Inc., 410 S. Michigan Ave., Chicago. Robert F. Edmonds, in charge. Telepix of Hollywood, 420 Madison Ave., New York. Paul F. Fitzpatrick, Jr. in charge. Telepix-ARVE, 806 Wilcox Building Portland. H. S. Jacobson, in charge. Southern Representatives, Jim Vaughn, Delaplain, Arkansas; Whitson, Murray & Associates, 35th & Abercorn, Savannah, Georgia.

Robert P. Newman, President Martin Weiner, Vice-President, Sales Charles Deane, Head of Sound Pat Shields, Head of Production

SERVICES: TV commercials; industrial and audio-visual motion pictures and slidefilms; stage rentals and recording service. FACILI-TIES: Studio: 52' x 95'; truck entrance 14' high. Interlocked magnetic recording channels; mixing-dubbing; projection room, three-



channel stereophonic magnetic recording; producers' editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Mankind Is My Business (United Fund of Indianapolis); The Base Rate Story (Sears Roebuck & Company); Rocket Motors, 7 films (Aerojet-General Corporation); Power of Chief Joseph (U. S. Corps of Engineers, Seattle). SLIDEFILMS: Your Priceless Possession (Vi-San Food Supplements); Sales Safari, Sell-Up Products, series (Helene Curtis). TV COMMERCIALS: for Reddi-Whip, Max Factor, Skippy Peanut Butter, Mattel Toy Guns, Champagne Foam, Inviso No-Line Glasses, Lawry's Salad Dressing, Pyramid Stone, Nutritonic, Coast Federal Savings, Wedgewood & Western Holly Stoves, Breast O'Chicken Tuna, Gaviota Plant Foods, National Paint, Regal Pale Beer, Pretty Feet, Magi-Nail, Mayflower Pride Pack, Red Devil Fireworks, Truth or Consequence Show, Johnson's Pies, Citizens National Bank.

UPA PICTURES, INC.

4440 Lakeside Drive, Burbank, Calif. Phone: THornwall 2-7171

Date of Incorporation: 1945

Branches: 60 E. 56th St., New York 22, Phone: PLaza 8-1405. Eli Feldman, Sales Executive. 360 N. Michigan Ave., Chicago 1, Ill. Phone: ANdover 3-7566. Jerry Abbott, Sales Executive. 140 Park Lane, London, W. I., England. Phone: Mayfair 2987. Roy Letts, Business Manager.

Stephen Bosustow, President Melvin Getzler, Exec. Vice-President, TreasurerHerbert Klynn, V. P., Chg. Western TV

CommercialsMaxine Davis, Secretary

Rev Chaney, Production Manager SERVICES: Animated cartoon films; educational, industrial films and theatrical short subjects and features. TV commercials and programs. Facilities: Animation studies in

Burbank, New York, sales offices in Chicago RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Pirate, Painter (Coca Cola). TV COMMERCIALS: For Sunbeam Shavemaster (Sunbeam Corporation): Tonette (Toni Company); Folger's Instant Coffee (Folger Company); Ex-Lax (Ex-Lax Company); Pan American Coffee Bureau; Sinatra Show Opening (Chesterfield Cigarettes); Cherry Nugget Ice Cream (National Dairy); Psychiatrist (Stopette); What's My Line Opening (Remington Rand Ltd.).

and London.

Van Praag Productions, Inc.

1040 North Las Palmas Ave., Hollywood 38, Calif.

Phone: HOllywood 2-1141; TWX LA-1223

Hugh S. Hole, Vice-President

Gene Harrison, Production Manager (See complete listing in New York City area)



Wilding Picture Productions, Inc.

5981 Venice Boulevard, Hollywood, Calif. Phone: WEbster 8-0183

Frank Mullaney, in charge

(See complete listing under Chicago area)



RAPHAEL G. WOLFF STUDIOS, INC.

5631 Hollywood Blvd., Hollywood 28 Phone: HOllywood 7-6126

Branch: Carl Wester, 2013 Orrington Ave., Evanston, Ill. Phone: DAvis 8-7236.

Date of Organization: 1930

Raphael G. Wolff, President & Treasurer Arthur W. Treutelaar, Vice-President, Production Manager

Enid Grode, Executive Secretary Hoyt Curtin, Musical Director

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Cleared for complete security for all types of classified production work, for national defense agencies, armed services. FACILITIES: Stages and complete production facilities; lighting equipment. generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, anistration, music and creative personnel. Stereo motion picture cameras, 16mm and 33mm, for 3-dimensional films.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Automation and Mr. Halstead (General Electric Company); Northwest Wonderland (Richfield Oil Company); People and Profit (Chrysler Corporation-Sales Communication, Inc., McCann-Erikson); Power for Progress (Los Angeles Dept. of Water & Power); Tularosa Frontier (White Sands Proving Grounds).

NORMAN WRIGHT PRODUCTIONS, INC.

1515 N. Western Ave., Hollywood 27 Phone: HOllywood 4-2133

Date of Organization: 1948

Norman Wright, President. C. M. Wright, Secretary-Treasurer Kenneth Homer, Vice-President, Production Hal Geer, Editorial Gilbert Wright, Writer-Director Errol Grey, Writer-Director William Perez, Animation

SERVICES: Creative writing, planning and production of business, television, government and theatrical motion pictures in b/w and color. FACILITIES: Mobile filming and sound equipment. Sound stage and animation facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: We'll Take the High Road, Engineering Your Future (American Road Builders Association); What's In It For You (Oil and Gas Journal). (Only 1957 productions submitted)



Oregon

Telepix-ARVE

806 Wilcox Building, Portland 4, Oregon H. S. Jacobson, in charge.

(See complete listing under Los Angeles area)

Winik Films Corporation

611 N. Tillamook Street, Portland 12, Ore. Merriman Holtz, in charge (See complete listing in New York City area)

Washington

EMPIRE FILMS CORPORATION

227 N. Division St., Spokane 2, Washington Phone: MAdison 4-8141

Date of Organization: 1952

C. H. Talbot, President

M. O. Talbot, Secretary, Treasurer

T. F. Gorman, Camera Dept. Supervisor

P. W. Carter, Recording Supervisor Ed Foster, Continuity-Script Dept.

SERVICES: Creation and production of 16mm motion pictures for business, industry, and professions. Also 35mm filmstrips. Commercials for television. FACILITIES: Small sound stage with some standing sets; productions, recording, and editing equipment but no laboratory; studio, location, or field assignments either sound or silent, b/w or color; own cameras and lighting.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Handled With Care (Parkmaster Systems, Inc.); For the Lands Sake (Douglas Soil Conservation Dist.); Cystocele-Rectocele Repair; Caesarean Section; surgical films (Dr. R. T. Harsh); No Tears for Terri (El Katif Shrine for Shriners Hospital for Crippled Children) for March 1958 release

L. R. HUBER PRODUCTIONS

1947-14th Ave. North, Seattle 2, Wash. Phone: EAst 2-4274

Date of Organization: 1952

Louis R. Huber, President

Hazel I. Huber, Vice-President

Services: Motion pictures, 16mm color and/or b-w; specially-qualified and equipped for Alaskan, overseas and field production. FA-CILITIES: Specialized B&H cameras (4), Cine-Special II (1) with wide assortment of lenses, special camera car; field high fidelity magnetic tape recording. 16mm magnetic recording Magnasync); high fidelity tape transfer recorder; 16mm magnetic film two channel editing; film planning, editing, scripting, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Letter From Alaska; Little Diomede; Living Wilderness (Northern Films); It's Moving Day (North American Van Lines, Inc.); On Reaching Alaska (Northwest Orient Airlines, Inc.).

New World Productions

6011 38th Street, N.E., Seattle, Wash. G. Newton, in charge

(See complete listing under Los Angeles area)

RARIG MOTION PICTURE COMPANY

5510-14 University Way, Seattle 5, Wash.

Phone: Kenwood 0707 Date of Organization: 1927

Max H. Rarig, President Edith A. Rarig, Vice-President David A. Rarig, Secretary James H. Lawless, Director of Production Ralph Umbarger, Director of Photography

Grace Umbarger, Art Director John Dubuque, Sound Engineer Joe F. Nelson, Editor-in-Chief

SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Finishing department services include: editing, narration, writing, recording, art and animation, music underscoring. FA-CILITIES: 16 and 35mm photographic equipment. Complete 16mm editing equipment; lighting equipment; new sound stage. Western Electric magnetic recording. Permanent staff.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: One Is Too Many (Pacific Coast Assoc. of Pulp & Paper Mfrs.); Go-No. Go (Boeing Airplane Company); Mountains Don't Care (Mountain Rescue Council): The Bremerton Story (Reynolds Metals Company); Good Neighbor Town (United Good Neighbors); Concrete Progress, Newsprint Handling Aboard Ship, Hyster Hydraulic Backhoe (Hyster Company); Vocational series Your Career In: Forestry, Logging & Meteorology, three half-hour films (Weyerhauser Timber Company).



CINE'PIC HAWAII

1847 Fort Street, Honolulu, Hawaii Phone: 50-2677

Date of Organization: 1947

George Tahara, Owner-Producer Maurice Myers, Animation Dept. William W. Davenport, Writer Spence Brady, Writer Harry Onaka, Editor

SERVICES: Industrial, educational, theatrical and television motion pictures; production from script to screen. FACILITIES: Complete IATSE technicians; 16 and 171/2mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Decision for Life (Cancer Society of Hawaii); Heart Attack (Heart Association of Hawaii); Hawaii, Its People & Resources (International Cooperation Adm. Washington, D. C.); Tom Moore in Hawaii (Pacific Panorama); Tahiti Calls (Fronk Associates).

Listing Supplement In Next Issue

A Literally thousands of items have been received from worldwide sources for the largest, most authoritative listing of producers available anywhere. Inevitable oversights, listing text received after extended deadlines and any errors noted will be covered in Production Review Supplement pages in Issue 2, Volume 19.

ALBERTA: Calgary

MASTER FILM STUDIOS LTD.

510 5th Street West, Calgary, Alberta Phone: AMherst 9-3200

Date of Organization: April 1955

E. K. Elton, General Manager Spence Crilly, Managing Producer C. P. MacKintosh, Secretary-Treasurer M. H. Hundert, Secretary Robert Willis, TV & Animation Dept. Werner Franz, Editing & Sound Dept. John Pfiffig, Camera Dept. Gus Jorg, Processing Dept.

SERVICES: Motion pictures for industry, eduation & TV; TV commercials; slides, animaion: 16mm printing and processing; magnetic & optical recording; editing. FACILITIES: 30' 40' sound stage; Cameras: 2 Auricon Super-200s, Cine-Specials; animation stand; MR & OKO lighting (65,000 watts); B&H Model J Printer; Houston Fearless processing; 2 Magasync recorders; Magnasync 3 channel duber; Maurer optical recorder; editing & screenng rooms; 2 station wagons.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Oil Is a Scientific Business (Imperial Oil Limited); Gas Line East (Trans-Canada Pipe Lines Limited); Stampede Stop-Over (Canadian Pacific Railway); Special Kind of Courage (Crippled Childrens Hospital Aid Society); End of An Era (Master Film Studios).

BRITISH COLUMBIA



S. W. Caldwell Ltd.

311 Alaska Pine Building, 1111 W. Georgia St., Vancouver, B. C.

Phone: MA. 8733

Florence Ward, Representative

(see complete listing under Ontario)

HIRST FILM PRODUCTIONS

3015 W. Broadway, Vancouver 8, B. C. Phone: CH 3616

Date of Organization: 1935

H. V. Hirst, Owner Producer

H. W. Manson, Sales & Script

E. Puill, Chief Cameraman

S. Verbeke, Sound Production W. Taylor, Laboratory

W. Mosher, Editor

W. Wilson, Art Department

SERVICES: Motion pictures for industry, TV, commercials, strips, slides, industrial analysis; complete laboratory services, printing, processing, 35-16 and 16-8 reduction (optical), color processing. Blowup and reduction services for still and motion pictures. Also equipment rentals for producers and industry. FACILITIES: 35mm Mitchell and DeBrie cameras; Auricon 1200, pro, and Mitchell 16mm cameras Houston processing machines; B & H printers. Sound stage and studio facilities. Optical and magnetic sound application.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Storm Shelter (Acme Improvement Company); Prepare the Future (Mason Construction Co. Ltd.); It's Easy

BUSINESS SCREEN INTERNATIONAL





(Swiftknit Company); The Big Payoff (Home Oil Company); What Stop (The Camera Shop).

MANITOBA: Winnipeg



S. W. Caldwell Ltd.

801 Lindsey Bldg., Notre Dame Ave., Winnipeg

Phone: 92-4643

(See complete listing under Ontario)

PHILLIPS-GUTKIN & ASSOCIATES LTD.

432 Main Street, Winnipeg 2, Manitoba Phone: WH 3-0544

Date of Organization: March, 1947

John Phillips, President

Harry Gutkin, Vice-President, Managing Director

Lloyd E. Moffat, Secretary-Treasurer Barrie Helmer, Jeff Hale, Don Bajus, Senior Animators

Jack Harreveld, Head, Anim. Cam. Dept. Ken Jubenvill, Senior Editor

SERVICES: Animation facilities from script storyboard to full cell animation. Production of industrial and documentary films. FACIL-ITIES: 35mm Acme animation camera and stand; 35mm Moviolas; sound readers-editing equipment, 35mm and 16mm Arriflex cameras, 60,000-watt portable lights, complete studio facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Project-North Star (The M. W. Kellogg Company, N. Y.); Centre of Fashion (Providence of Manitoba). TV Com-MERCIALS: Kraft Cheese, Windsor Salt (J. Walter Thompson); series for Chrysler Corporation (Ross Roy of Canada); Kellogg's Bran Flakes (Leo Burnett of Canada); Milko (W. A. McCracken Ltd.); Bayer Nose Spray, Andrews Liver Salts (Walsh Advertising); Bank of Canada (McKim Advertising Limited); Bufferin, Ban, Vitalis, Ipana Toothpaste (Ronalds Adv.).

ONTARIO: Ottawa

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, Ontario Phone: PArkway 8-3513

Branch Offices: 181 Eglinton Avenue E., Toronto. Phone: MAyfair 0325. 1467 Mansfield St., Montreal. Phone AVenue 8-2264

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa, Ontario.

Date of Organization: 1939

F. R. Crawley, C.A., President Graeme Fraser, Vice-President Stewart Reburn, Manager, Toronto Office Alasdair Fraser, Manager, Montreal Office Donald Carter, Director of Production Paul Naish, Office Manager Tom Glynn, Production Manager Jim Turpie, Mgr. Producers Services Div.

George Gorman, Quentin Brown, Sally MacDonald, Edmund Reid, Philip Wiegand, Peter Cock, Edmund Reid, Rene Bonniere, Betty Zimmerman, Senior Producers

Rod Sparks, Chief Engineer Robert Johnson, Supervising Editor Stan Brede, Camera Department Ivan Herbert, Lighting Department Tony Betts, Recording Department Kenneth Gay, Animation Department Joan Hind-Smith, Script Department William McCauley, M. Bach., Dirs. of Music Ivor Lomas, F.R.P.S., Laboratory Manager & Quality Control

Alma Givson, Purchasing Agent Earl Valley, Equipment Sales Manager

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; recording, editing, animation, extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES:

(LISTING CONTINUES ON FOLLOWING PAGE)

CRAWLEY FILMS LTD.: Cont'd.

30,000 sq. ft. studio building, sound stage and two recording studios. Cameras: Maurers, Newman-Sinclair, Bell & Howell, Arriflex and Cine-specials; blimps, dollies, 320,000 watts of lighting equipment with mobile generator and transformer station; Maurer 16mm recording equipment and 2 recording studios with 8 & 4 mixing channels. 3 Rangertone synchronous magnetic tape recorders, 7 16mm Magnetic recorders and dubbers; Magnecorders with sync heads, 35mm dubbers, turntables, disc recorders; animation department with two stands (Saltzman); engineering development facilities; still dept., casting file; music library; script dept. with research library. Electronic service dept. Equipment Sales Division.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: French & English versions of the following: Sky Watch on 55° (The Bell Telephone Co.); The Order of Good Cheer (Canadian Restaurant Association); Of Soup and Love (Thomas J. Lipton Co. Ltd.); New Wonders With Wieners (Visking Limited); Legend of the Raven, Mural (Imperial Oil Ltd.). Money Minters, French version (The International Nickel Co. of Canada Ltd.); A New Future Lies North (French version for Dept. of Trade & Commerce, and German version for Dept. of Citizenship & Immigration); Adventure at Your Doorstep, Waterways and Flyways of the North, City of Rivers (Manitoba Dept. of Industry & Commerce); Red Carpet (Trans-Canada Air Lines); Jamaica Flavour (Captain Morgan Rum Distillers Ltd.); The Librarian (Canadian Library Assoc.); Beaver Dam, Jamaica Sings (Crawley Films Ltd.); The Teens (National Dept. of Health & Welfare); Tyrone Guthrie on Twelfth Night, Michael Langham on Hamlet (Canadian Association for Adult Education); Social Acceptability, Emotional Maturity, Discipline, Is This Love, How Much Affection, When Should I Marry (McGraw-Hill Book Co., New York); Ore in Sight (Caland Ore Co. Ltd.); Canada's Carpet Craftsmen (Harding Carpets Ltd.); Put This in Your Pipe (Aluminum Ltd.); A Champion Is Born (House of Seagram); The Queen's Commission (Dept. National Defense). FILM-STRIPS: Museum (National Gallery of Canada); Lecture (Bank of Nova Scotia); Sustems Analysis (R. L. Crain Ltd.); Labrador (British Newfoundland Corp. Ltd.); Confidence Because (Personal Products Ltd.); Packboard Drill (Civil Defense Div. of Dept. Health & Welfare). TV COMMERCIALS: For Kellogg's, General Mills, Pillsbury, W. A. Rankin Ltd., Pure Spring (Canada) Ltd., Victorian Order of Nurses for Canada, Trans-Canada Air Jines, Canadian Legion, Central Canada Exhibition Association, Progressive Conservative Party and others.



S. W. Caldwell Ltd.

355 Main Street, Ottawa Phone: CE 5-1023

Donald Manson, Representative

(See complete listing under Toronto)

×

The Calvin Company

Motion Picture Centre, Toronto, Ontario G. S. Kedey, representative

(See complete listing under Missouri U.S.)

GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited) 19 Fairmont Avenue, Ottawa, Ontario

SERVICES: Laboratory and producers services division of Crawley Films Limited. FACILITIES: 16 35 negative-positive and 16mm reversal processing machines; 16mm Bell & Howell printers; 16mm Union Step printer; Moy 16mm edgenumbering machine.

ONTARIO: Toronto



S. W. CALDWELL LTD.

447 Jarvis Street, Toronto, Ontario Phone: WA 2-2103

Date of Organization: 1949

Branch Offices: Ontario: 355 Main St., Ottawa. Donald Manson, Repr. Quebec: 1410 Stanley St., Montreal. Bud DeBow, Repr. Manitoba: 801 Lindsey Bldg., Notre Dame Ave., Winnipeg. British Columbia: 311 Alaska Pine Bldg., 111 W. Georgia St., Vancouver. Florence Ward, Repr.

Spence Caldwell, President
Gordon F. Keeble, Vice-President
Stewart H. Coxford, Comptroller
Sydney Banks, Exec. Producer, TV Film &
Lab.

Services: 16 and 35mm TV film commercial production. Documentaries, theatrical shorts, 35 & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kine-recording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales, Guild Films, Towers of London, BBC, Associated Rediffusion Ltd., Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: Pay Attention (Ontario Dept. of Highways). TELEVISION FILMS: Street Scene (Tri-Nut); Italian Touch (Max Factor); Bathroom (Philishave); Silverware (Blue Surf); Good Seasons (General Foods).

CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario Phone: WAlnut 4-4493

Date of Incorporation: 1950

Arthur Chetwynd, President & Gen. Mgr.. Marjorv Chetwynd, Sec.-Treasurer Lenore Gordon, Secretary W. C. Donaldson, I.C. TV Production Robert Parclay. Supervising Editor Russell Heise, I.C. Sound Department Eirikur Hagan, Film Director J. L. McCormick, Production Manager Robert Brooks, Chief Cameraman

SERVICES: 16mm motion picture production,

color and b.&w. for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; slidefilm and filmstrip production; research, writing, editing, scripting, sound, processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex ½ tape, Stancil-Hoffman 16mm sprocket tape, library (distribution and stock shot), studio, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Calgary Stampede 1957
(Calgary Brewing & Malting Company);
Pursuit of Wisdom (University of Toronto);
Shrine East-West All Star Football Game 1957
(Molson's Brewery Ltd.); Investment in
Canada (Canadian Broadcasting Corporation
—TV). Official coverage of Eastern Canada
Big Four professional football games for
Molson's Brewery. 12 one reel films for children's programs for Canadian Broadcasting
Corporation—TV.

FLETCHER FILM PRODUCTIONS LIMITED

RCA Bldg., 225 Mutual Street, Toronto, Ont. Phone: EMpire 3-8372

Date of Organization: 1954

Howard D. Fletcher, President, & Gen. Mgr. Edward R. MacGillivray, Executive

Producer, & Secretary Hugh J. Moreland, Executive Director, & Treasurer

Brian C. Jupe, Supervising Director Michael L. Snow, Animation Director Svend A. Blangsted, Production Mgr. Paul Woolston-Smith, Camera Chief Ruby Renaut, Production Coordinator J. Kenneth Elliott, Supervising Editor Isabelle D. McInnis, Traffic Manager

SERVICES: Production of motion pictures, sound slidefilms, and slide-motion films in 16 & 35mm, sound, b&w and color. Industrial, documentary, sales and technical training, customer and public relations, sales presentations. TV commercials and films. Theatrical short subjects and trailers. Full cell and Vari-Cel animation. Complete programs, including visual aids and stage presentations for sales training and consumer sales. Film library service; editing of TV syndicated films and features; commercial cut-ins, timing, cleaning, shipping, inspecting and storage of TV films. Public Service Films Division specializes in films for public service organizations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: It Makes Sense (Dunlop-Canada Limited); Shipmates (Navy League of Canada); The You in United, Special Conference (United Appeal for Metro Toronto); Slipper to Fill, How Natural Gas Comes to Your Community (Consumer's Gas Company Ltd.); Anhydrous Ammonia for Canada (Dow Chemical of Canada); Dr. Griffin Speaks (Canadian Mental Health Association); Sculpture in Canada (Institutional Broadcasts Dept., Canadian Broadcasting Co.). SLIDE-FILMS: Warden Service (Dept. of National Health and Welfare of Canada); The You In United (United Appeal for Metro Toronto). TV FILMS: A Day in the Life of Mrs. Curtis (Canadian Broadcasting Company); series of six (Canadian Tuberculosis Society). TV

COMMERCIALS: For Dunlop-Canada Limited, Inited Appeal for Metropolitan Toronto, Canadian Mental Health Association and others.

** Crawley Films Limited

181 Eglinton Ave. E., Toronto, Ontario Phone: MAyfair 0325 Stewart Reburn, Manager

(see complete listing in Ottawa area)

KLENMAN-DAVIDSON PRODUCTIONS LTD.

9 Bloor St. East, Toronto, Ontario Phone: WA 4-6482

Date of Organization: 1956

William Davidson, President
Norman Klenman, Vice-President
Stanley N. Schatz Q. C., Secretary-Treasurer
Gordon R. Coles, Member of the Board
P. H. Delacour, Member of the Board
William H. Gimmi, Dir. of Photography
James A. Willis, Head, Sound Dept.

SERVICES: Complete production of theatrical shorts and feature films, TV films and film series, industrial and public relations documentaries. FACILITIES: Complete 35mm production equipment; cameras, lights, camera accessories, dolly, Moviola editing equipment, sound recording and re-recording facilities, transports. Rents studio space when required, contracts out opticals and laboratory services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: A Home of Their Own (Ontario Homes for Mentally Retarded Children Inc.). TV FILMS: Major Hill of Niagara; The Village Blacksmith; Jasper Park Warden; Rodeo Champ; The Sailmaker; Tracking the Sputnik; and 11 others (The TV Film Service Dept. of The Canadian Broadcasting Corp. Television Network).

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

32 Front Street West, Toronto, Ontario Phone: EMpire 4-1448

Date of Organization: April, 1955

Robert L. Lawrence, President John T. Ross, Vice Pres. & Gen. Mgr. Philip Kornblum, Treasurer Robert Rose, Production Director

SERVICES: Producers of motion pictures for television and industry—live-action and animation. Robert Lawrence Productions in New York and Toronto; Grantray-Lawrence and Lawrence-Schnitzer Productions in Hollywood, California. FACILITIES: Sound stage 125' x 55' x 25' for 16mm and 35mm color, black and white film production—35mm NC Mitchell with blimp, Fearless dolly, Magnasync recording equipment, Mole-Richardson sound boom.

RECENT PRODUCTIONS AND SPONSORS

(Only television commercials submitted)
TV COMMERCIALS: for Procter & Gamble
Cheer (Young & Rubicam); Savage Shoes
(Breithaupt, Milsom); Arrid (Cockfield,
Brown); Jello (Baker); Smith Brothers
Cough Drops (Sullivan, Stauffer, Colwell &

Bayles); York Peanut Butter (James Lovick); York Products (McKim); Nestle Quik (E. W. Reynolds); Reliable Toys (Ronalds); TRC's (Collyer); Rose Brand (J. Walter Thompson); Bradings Beer (F. H. Hayhurst); Sterling Aspirin (Dancer-Fitzgerald-Sample Inc.).

MOTION PICTURE CENTRE LIMITED

85, Yorkville Ave., Toronto 5, Ontario Phone: WA 4-8329

Date of Incorporation: 1953

G. S. Kedey, President
Dave Smith, Writer-Director
Leslie George, Camera Chief
Bob Stagg, Sound Department

SERVICES: Motion pictures and slidefilms for television, industry, sales promotion, staff training, religious, travelogues, and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURE: A Day for the Kingdom (Anglican Church). Television Films: A Matter of Taste; Aecredited to Canada; House on Barrack's Hill; A New House for God (C.B.C. Television).

PETERSON PRODUCTIONS

337-9 King Street West, Toronto 1, Ontario Phone: EMpire 8-7065

Date of Organization: 1947

S. Dean Peterson, President
Laurence L. Cromien, Director of Prod.
Laurence Bartram, Set Design, Construction
Douglas Kennedy, Studio Manager
Derek Smith, Sound Dept. Head
Doris Cromien, Make-Up

SERVICES: 16 and 35mm production of TV commercials. Documentary, industrial, sales training & promotion films. FACILITIES: Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording and re-recording facilities, screening room, 16 & 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: For Ford Monarch Div.;
(Cockfield, Brown & Co. Ltd.); Mercury-Lincoln-Meteor Div. (Vickers & Benson Ltd.);
Kelloggs of Canada Ltd. (Leo Burnett Co.
Ltd.); Salada Tea (McKim Advertising Co.
Ltd.); Lever Bros. Ltd. (Cockfield, Brown and
J. Walter Thompson); Lipton's Tea; Rock
City Tobacco (Kenyon and Young, Rubicam,
Gerhardt); Hood-Minor Shoes (Harold F.
Stanfield); Rollaids (Baker Advertising Co.
Ltd.).

SHOWCASE FILM PRODUCTIONS (Div. Associated Broadcasting Co., Ltd.)

1139 Bay Street, Toronto, Canada Phone: WA 4-1111

Date of Organization: June, 1956 Martin Maxwell, President Jack Chisholm, General Manager M. DiTursi, Production Secretary

SERVICES: Producers of industrial, educational, sales training, motion pictures and



slidefilms; theatrical trailers; TV commercials. Specializing in industrial and engineering films. FACILITIES: Motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Claim Stakers (Ontario Dept. of Mines); The Blind River Story (Joy Machinery); The Big Z (Rio Tinto Mining Co., Canada); Uranium Mining (Stanleigh Uranium Co.); The Shaft Sinker (Ingersoll-Rand Co., Canada).

ONTARIO: Windsor

Ross Roy of Canada, Ltd.

Windsor, Ontario

Phone: CLearwater 6-2371

H. J. G. Jackson, Vice-President, in charge (See complete listing in Detroit area)

QUEBEC: Montreal

REAL BENOIT FILM PRODUCTIONS (Formerly Benoit De Tonnancour Films)

2161 St. Catherine Street, West, Montreal, Quebec

Phone: WE 3-7339

Date of Organization: 1949

Réal Benoit, Director

George Fenyon, Director of Photography Jean Milard, Sound

SERVICES: Production of 16 and 35mm films for all purposes from script to final print. French translations and adaptations. FACILITIES: Sound stage 40' x 70'; 16'35mm positive and negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

Television Films: Collegiens Troubadours, 39 films (Pepsi-Cola); series of 52 musical travelogues (Lever Brothers); Louis Cyr, Vieux Montreal, 3 films (Canadian Broadcasting Corporation).

OMEGA PRODUCTIONS, INC.

1960 Dorchester Street West, Montreal 25 Phone: WE 7-3525

Date of Organization: 1951

T. S. Morrisey, President
Pierre Harwood, Vice-President
Leonard M. Gibbs, Seeretary-Treasurer
Richard J. Jarvis, Sales Representative
Henry A. Michaud, Director of Production
John R. Racine, Director, TV Commercials
John Burman, Chief Engineer
Lise Caron, Chief Editor
Denis Mason, Chief Cameraman
John Sawyer, Chief Electrician

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures. FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

(LISTING CONTINUES ON FOLLOWING PAGE)

FILM HEADACHES CURED



Business Films, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches—bringing to you many services you have urgently sought.

FILM CLEANING INSPECTION AND REPAIR

SPOOLING & SHIPPING OF TV COMMERCIALS

FILMSTRIP CUTTING AND CANNING

FILM PROTECTION

Vacuumate Corp. gives you the fine super Vacuumate film process for protection against wear, ail, fingermarks, scratches and climatic changes.

FILM DEPOSITORY

Films are catalogued and stored with us awaiting your shipping instructions.

PACKAGING AND SHIPPING OF FILMS . . . FILMSTRIPS AND DISCS



GIVES TROUBLE FREE EXTRA LONG REPEATER FILM PROJECTION FOR YOUR ADVERTISING CONTINUOUS FILMS . . .

If anly a single reel or many, Vacuumate will serve you well. Write for information

AUCAAWULE

Specialists in Film Handling Services

446 West 43rd St., New York, N.Y.

CANADIAN PRODUCERS:

OMEGA PRODUCTIONS: Cont'd.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Road to the Market (Province of Quebec); St.-Benoit du Lac (St.-Benoit Abbey). FILMED TELEVISION FILMS: Pepinot 40 episodes, Radisson 26 episodes, Tomahawk 26 episodes (Canadian Broadcasting Corporation). TV COMMERCIALS: For Canada Starch Ltd., du Pont of Canada Ltd., Dow Brewery Ltd. (Vickers & Benson Ltd.); Kraft Foods Ltd., Standard Brands Ltd. (J. Walter Thompson Co.); Fred A. Lallemand & Co. Ltd. (Walsh Advertising Co. Ltd.); W. H. Schwartz Ltd. (Bennett & Northropp Ltd.); Reckitt & Colman Ltd. (McKim Advertising Ltd.).

*

S. W. Caldwell Ltd.

Suite 319, 1410 Stanley St., Montreal Phone: AV. 8-0528 Bud DeBow, *Representative* (see complete listing under Ontario)

*

Crawley Films Limited

1467 Mansfield St., Montreal, Quebec Phone: AVenue 8-2264 Alasdair Fraser, Manager

(see complete listing in Ottawa area)

QUEBEC: Quebec City LES DOCUMENTARIES LAVOIE

(Lavoie Productions)

447 Rue Dolbeau, Quebec, P.Q., Canada Phone: MUrray 3-7601

Date of Organization: 1949

Herménégilde Lavoie, *Director* Thérèse Richard, *Secretary* Richard Lavoie, *Production Manager*

SERVICES: Producers of motion pictures; industrial and educational motion pictures and TV commercials. FACILITIES: Full production facilities for all phases of motion picture photography. Sound studio, recording, editing and animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: The Story of Zone 2 (Le Soleil Ltée.); Insolation (Bouchard & Robitaille Ltée.); Forest Operations (John Murdock Ltée.); Sisters of Charity of Saint-Louis Meet the Challenge (Sisters of Charity of Saint-Louis); Stop (Province of Quebec Government); Rencontres dans L'Inconnu (Les Documentaires Lavoie).

Experienced Film Sponsors Look to the Pages of This Annual Review

★ Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Five business-sponsored motion picture or slidefilms were the minimum requested for an unqualified listing in the pages of this 8th Annual Production Review Issue of 1958.

CANADA'S BIG STUDIO

Caldwell's produce interesting, effective films for Canada's top advertisers and agencies. The spacious, fully equipped and staffed Queensway Studio is available for rental to all producers.

... Write and reserve your copy of our illustrated brochure, soon off the press.



QUEENSWAY FILM STUDIOS

1640 The Queenswoy, Toronto, Ontario Phone CLifford 9-7641



Westinghouse

Coca Cola

RENAULT

PHILIPS

COINTREAU

NESTLÉ

Firestone

OMEGA

complete production facilities for LIVE-ACTION and ANIMATION

TV films dubbed in Spanish

estudios moro

MEXICO

AUDIOVICENTRO

Av. Cuauhtemoc 226, Mexico 7, D. F.

Phone: 10-25-13

Cable: AUDIOVICENTRO

Date of Incorporation: 1956

Dr. David Grajeda, *Pres.*, *Dir.* Dr. Juan José Giovanni, *Vice-Pres.*

Marcel Gonzales Camerena, Sound Engineer

Ernesto Martinez, Chf. C'man Lucy Estrop, Spanish Versions Antonio Gutiérrez, Animation Jorge P. Valdés, Art Director Octavio Motta, Foreign Relations

Emmanuel Ugalde, Titles

SERVICES: Translations and Spanish versions of foreign films. Titles. Optical and magnetic sound recording. Animation. Documentary, scientific and educational film production. Audio-Vex system (slides and records). TV commercials. Distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex cameras; Ampex; Magnasync, RCA sound systems; VI-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Translation,
Spanish versions of 63 documentary films (U.S. Embassy); clinical films (National Medical School,
Ayerst Laboratories, Colliers);
documentary films (Sutec); titles

and animation for 206 films in Spanish. SLIDEFILMS: Clinical subjects (International Congress of Surgeons).

CINE COMMERCIAL, S. A.

Louisiana No. 81, Mexico, D. F.

Phone: 23-88-30

Date of Incorporation: 1954

Hans Beimler, Gen. Mgr., Tech. Dir.

Arrigo Coen, Prod. Director Carlos Basurko, Prod. Mgr. Carlos Prieto, Script Supr. Jose Torre, Cameraman Ruben Gamez, Cameraman

SERVICES: 35 and 16mm motion picture production. Specializing in documentaries, television short subjects and commercial ads for movies and television. FACILITIES: 35 and 16mm, camera equipment, stages, cutting room, projection room, magnetic and optical recording equipment available.

RECENT PRODUCTIONS AND SPONSORS
TV SPOTS: For Max Factor;
Tums; Enicar; Anacin; Cocacola; Hinds; Viceroy; DuMont;
DuBarry; Kelvinator; Nabisco;
Air France; Gillette; Paper Mate;
Acco; Studebaker; Ford; Mennen;
McCormick; Hoover; Procter &
Gamble; Admiral; Brylcream;
Johnston Pumps; Minn. Mining
& Mfg.; Revlon; Johnson & Johnson; Richard Hudnut; and others.

CARIBBEAN AREA PRODUCTION

VIGUIE FILM PRODUCTIONS,

Roosevelt Ext., Hato Rey, Puerto Rico Phone: 6-0235 & 6-1258

Date of Organization: 1950

Juan E. Viguié, Jr., President
 Manuel R. Navas, Vice-President, Administration
 Salvador Tió, Vice-President,

Promotion

SERVICES: 16mm & 35mm black & white and color commercial spots, documentary films for government and private organizations; TV and theatre newsreels; Kinescope facilities; editing; single and double

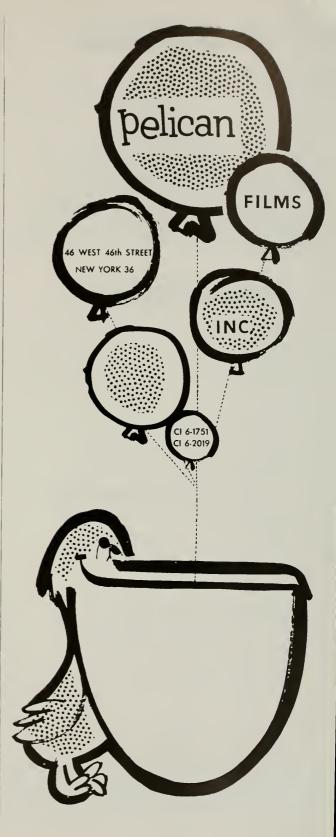
system photography; laboratory services B & W; animated commercials. FACILITIES: Two sound studios (50' x 50' and 34' x 20'); cutting rooms; recording and projection rooms; laboratory processing and printing rooms; music library; animation.

MOTION PICTURES: Two Blades for One, University in the Fields (Agricultural Ext. Service of U.P.R.); Sources of Energy (Puerto Rico Water Resources Authority); Eating Habits for Small Children (Department of

RECENT PRODUCTIONS AND SPONSORS

Health); Puerto Rico Alert (Puerto Rico Sugar Growers Association).

"The Magazine the Buyers Read and Advertisers Prefer" Business Screen Covers the Field of Visual Communication



SOUTH AMERICA

ESTUDIOS CINEMATOGRAFICOS ROSELLO

Casilla Correo 3116, Lima (Peru), S. A. Phone: 30.553

Date of Organization: 1952

Jose Maria Rosello, President and Treasurer

R. De Nardo, Vice-President Luis Roselló, Production Mgr.

SERVICES: Complete production of films, black & white and color, 35-mm and 16mm, travel, newsreel, artistic productions (drama, comedy, musical), TV commercials, documentary, etc. FACILITIES: 16

and 35mm cameras, lighting, sound truck, Magnetic sound, Moviola, etc. All services.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Huanda (E. Grana); Perez Aranibar (Beneficencia de Lima); Si Don Luis (musical film); La Muerte Llega al Segunda Show (political film); Tela Suprela (Duncan Fox). TV COMMERCIALS: For Cera Polifion, Persianas Flexalum, Good Year, Cera Cardinal, Medias Lancaster, Canadian Pacific Airlines, Calzado Rimae. Approximately 105 other films in 1957 in Eastman Negative color

ENGLAND

BIRMINGHAM COMMERCIAL FILMS LTD.

8 Lozells Road, Birmingham 19 Phone: Northern 8486-7 Date of Organization: 1938

Harold Juggins, F.I.B.P.,

Governing Director

Godfrey Davis, A.I.B.P., Mg. Director Dr. W. H. J. Vernon, O.B.E., F.R.I.C., Dir. & Scientific Ad. G. Johnson, Chief Stills Cam. John Varnish, Chief Prod. Asst. Harold E. Tonks, Chief Service

(Cont'd. at top)

IN CANADA-

it's Crawley's

Engineer

Canada's largest producer of sponsored films . . .

over 1,000 productions . . . 19 years . . .

85 national and international awards . . .

30,000 sq. ft. modern studio building . . .

own lab, animation, stage . . .

branches in Toronto and Montreal . . .

for Canadian production, write —

Crawley Films Limited

19 FAIRMONT AVENUE OTTAWA, CANADA Roger M. Jones, Secretary

SERVICES: Specialist producers of direct 16mm color sound motion pictures and 35mm shorts; TV Newsreel Dept., commercial and 3-dimensional photography; sound recording (synch, or wild); mobile film shows; TV commercials. FACILITIES: Studios for film production, commercial photography; filmstrips, editing, titling, rear projection, retail still and cine sales division supplying audio visual aids.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Fan Range (Verity's Ltd., Birmingham); On the Beam (Joseph Lucas Ltd.); All Change Gear (Self Changing Gears Ltd.). Television Films: Know Your Midlands, series of 13 (Associated Television Ltd.). TV NEWSREELS: British Independent Television Authority and British Broadcasting Corporation.

HALAS & BATCHELOR CARTOON FILMS, LTD

10A Soho Square, London, W.1, England

Phone: GERrard 7681/2/3

Date of Organization: 1947

Studios: Dean House, 2, 3 & 4, Dean Street, W.1. Animation Stroud, Church Road, Caincross near Stroud, Gloucester.

Branch: 11 West 42nd St., Room 1146, New York 36, N.Y. Phone: LOngacre 4-3346. Miss Irene Lee, Sales Repr.

John Halas, Director Joy Batchelor, Director Sam Eckman, Jr. (U.S.A.), C.B.E. Director

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. Facilities: Studios for both celluloid animation and 3-dimensional puppet, model animation. Animation cameras; 2 model camera setups. Editorial and projection equipment for 35mm/16mm.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: History of Cinema (Phillips Electrical Industries, Holland); Best Seller (Shell Petroleum Co., Ltd.); All Lit Up (The Gas Council of Great Britain). TV COMMERCIALS: For Murraymints, OMO (S. H. Benson Ltd.); Surf, Walls Ice Cream (Lintas Advertising Agency); Phensic (J. Walter Thompson); Lyons Products (Dorland Advertising Agency); Hoover (Erwin Wasey & Company, Ltd.).

兴 Marathon News

73 Delamere Road, London W. 5, England

Maurice Ford, in charge (See complete listing in New York area)

UPA Pictures Ltd.

Suite 6, Third Floor
140 Park Lane, London, W.1.,
England
Phone: Mayfair 2987

Roy Letts, Business Manager (See complete listing under Los Angeles area)

WORLD WIDE PICTURES, LTD

Lysbeth House, Soho Square, London W. 1. England Phone: GERrard 1736/7/8

Date of Organization: 1942

James Carr, Managing Director, Exec. Producer Hindle Edgar, Company Direc-

tor, Producer V. L. Price, Co. Director, Secy.

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for government departments and industry, TV programs and commercials. FACILITIES: studios, recording theatre—Western Electric, lighting, cameras, studio staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Submarine Escape Training (Admiralty);
Mousetrap Is Out (English County
Cheese Council); The Restless
Sphere (British Broadcasting Corporation); Three Men in a Truck
(Ford Motor Company); The
Film That Never Was (Central
Office of Information). TELEVISION
FILMS: Transatlantic & Commonwealth Televiews—monthly issues
(Central Office of Information).

FRENCH VERSIONS

Commentary or Dubbing Quickly and Correctly

LES ANALYSES CINEMATOGRAPHIQUES

6, Rue Francois - Ier PARIS 8e, FRANCE

U. S. references: Dartnell Corporation, Mobil Oil, Remington-Rand, General Motors, Worthington.



*

LES ANALYSES CINEMATO-GRAPHIQUES

6 Rue Francois Ier, Paris 8e, France

Phone: BALZAC 40-58/59
Date of Organization: 1947

Georges Rozé, General Manager Jean Vincent, Sales Manager André Cantenys, Producer Claude Bellanger, Art & Animation Director

SERVICES: Department Production and Realization — Documentaries, ndustrial and sales promotions lims 16mm and 35mm and filmstrips. Department Ultra-ralenti—Studies with high speed Kodak amera. FACILITIES: Cameflex, Bell and Howell, Kodak and Cine Special Cameras. Titles, effects, synchronization, dubbing, laboratory and cutting rooms. Authorized dealer for Bell and Howell.

RECENT PRODUCTIONS AND SPONSORS

French Cotton Industry, OEEC, Ministry of Nal Education, Mobil Oil, SNCF, Worthington, Air France, Simca, Remington Rand, Renault, General Motors Frigidaire, Saint-Gobain.



Marathon Newsreel

117 bis rue Ordener, Paris 18, France

Mr. Jean Magny, in charge (See complete listing in New York area)

Vavin, Inc. (Video & Visual Information Films)

72 Boulevard Raspail, Paris XVI, France

Mme. Yvonne Oberlin, Manager (See complete listing under New York City)

GERMANY.

*

LAUX STUDIOS KG

An der Hauptwache 10, Frankfurt/Main Phone: 27441

Date of Incorporation: 1947

Helmut Laux, President
Achim Koch, Vice-President
Ehrenfried Fischer, Research
and Script Director

Werner Harzer, Art, Animation Director

Werner Christmann, Prod. Mgr. Wolfgang Fuchs, Export Mgr.

Services: sound slidefilms for every purpose. Consultation, research services. Distributors for DuKane automatic sound slidefilm projectors, record or tape. Creators of sales promotion, magazine, picture book materials. FACILITIES: completely-equipped production plant for sound slidefilms, both b/w and color. All work done on premises by over 50 permanent employees.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Tactics of Shell Advertising (Shell); How to Launch
and Develop Localized Retailer Advertising (Shell Petroleum Company, London); The New Opel Record, 1958; The Unknown Customer (Opel); The Balance—No Conjuration (Continental); Every
Item Shopped Well Taken Care of in Refrigerator; Hot Water Always Ready (Siemans); Visits
Well Prepared (Allianz Insurance

Company); Advertising, the Key to Sales Success (Bosch). Syndicated sound slidefilms series, The 8 Sales Resistances and How to Overcome Them, 8 films for salesmen, and Use Your Wits in Driving, 5 films for use in driving schools.

BOEHNER-FILM

Joewenichstr. 1, Erlangen, Bav. Phone: 36-41 Savacall: 0629843

Fritz Boehner, Owner

W. E. Atzbach, Administration Services: Documentaries, indus-

services: Documentaries, industrial, sales promotion films, television. FACILITIES: Own studios and sound recording.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Draussen auf
den Strassen (Continental Gummiwerke AG, Hannover); Vielspindlig den Ken (Burckhardts
Weber, Reutlingen); Grosse Liebe
zu Kleinen Gaerten (TorfstreuVerband, Oldenburg); Das Neveste Aus Schilda (Sparkassen-U
Girdverband, Stuttgart); Drehstrommotore (Allgem. Elektr. Gesellshaft, Frankfurt M).

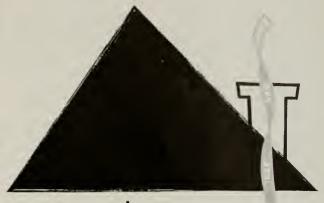
Vavin, Inc. (Video & Visual Information Films)

- 9 Blumenstrasse, Buderich-Dusseldorf, Germany
- N. Z. Moreno, Vice-President and Manager

(See listing under New York City)

LEADING IN EUROPE

in the field of Sound Slidefilm Production



research

script writing

sales promotion material

art-work

photography

colour-processing

sound studio

DuKane automatic-

soundfilm projectors

over 50 staff members specialised in sound slidefilms technique

production of German, English, French, Swedish, Italian and Spanish versions

LAUX STUDIOS KG. FRANKFURT/MAIN



DENMARK

*

MINERVA-FILM A/S

Toldbodgade 18, Copenhagen K, Denmark

Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, President Ingolf Boisen, Vice-President Theodor Christensen, Director Hagen Hasselbalch, Director Jorgen Roos, Director Ole Berggreen, Director

SERVICES: production of motion pictures, commercial, industrial, scientific fields. FACILITIES: Equipment for 16 and 35mm production. Cameras: Arriflex, Bell & Howell, Debrie, Kodak Cine Special. Cutting - rooms, Projecting - theatre, Moviolas, 171/2 mm tape-equipment, film and sound library.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Power to Greenland, 35mm Eastmancolor (Burmeister & Wain); Johannes Larsen, Atomic Energy, 35mm Eastmancolor (Danish Government); Queuing Up For Life (Bikuben); Rust (S. Dyrup & Company); They Were Kafirs, NATO, versions, (Danish Government); Hvor Gaar Karl Hen (Confederation of Danish Employers).

NORWAY

Non-Commercial Producers KOMMUNES FILMCENTRAL (Film Central of Municipalities of Norway)

Nedre Vollgt. 9, Oslo, Norway Phone: 41-36-25

Date of Organization: 1919

Mrs. Kirsten Sonberg, General Manager

SERVICES: production and distribution of documentary and educational films; distribution of commercial films to cinemas; noncommercial films to schools. FA-CILITIES: 16/35mm sound recording; 16/35mm laboratory work. Only facilities listed.

(no reference data on productions)

STATENS FILMSENTRAL

Schwensens gate 6, Oslo, Norway Phone: 60-20-90

Mrs. Ingeborg Lyche (director, Ministry of Education), President of Board

Jon Mathirsen, Managing Dir. SERVICES: production and distribution of documentary and educational films and filmstrips. 16mm

non-commercial film distribution on a national scale. 16mm sound recording. 16/35mm laboratory work. FACILITIES: sound recording studio, laboratory. RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Knifesmith, The Hatter, The Fiddlersfolk music (Ministry of Education); This Is Norway (Norwegian Foreign Ministry); Same Yakki-The Laplander (Per Host).

NORSK FILM A/S (Norwegian Film, Ltd.)

Kirkeveien 59, Oslo, Norway Phone: 69-54-90

Date of Organization: 1932

Rolf Stranger, Lord Mayor of Oslo, President of the Board G. W. Boo, General Manager Robert Heuch, Technical Manager

Martin Fiksen, Studio Manager

SERVICES: production of weekly news-reel Norsk Filmavis; feature films and documentaries. FACILI-TIES: Film studio at Jar near Oslo: film archive; studio for rerecording and synchronisation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Film based on We Die Alone by David Howarth (A/S Nordsjofilm); Fools in the Mountains (Calmar Film A/S); Although Small (Ifas-Jonson); In Such a Night (co-production with Sigma-Film); Out of the Dark (co-production with Mental Film A/S). English translations of Norwegian titles.

SVEKON FILM

Seiersbjerget 7, Bergen, Norway Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, Owner, Managing Director Sverre Sandberg, Owner, Man-

aging Director

SERVICES: 16mm and 35mm documentary-educational film production. Productions for U.S. television. FACILITIES: .16mm sound recording studio, 35mm to be installed in 1958, laboratory, 16mm single system equipment, 16 and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: London, Manhattans Million (self sponsored); Klart Skip (Monopol Lakk og Malingindustri); Regna (Jorgen S. Lien Industrier); De Motes der Ute (Norwegian Seamen's Mission).

SWEDEN

FORBERG-FILM AB.

Kungsgatan 27, Stockholm, Sweden Phone: 111655

Date of Organization: 1934

FORBERG FILM: Cont'd.

E. Forberg, Pres., Gen. Mar. T. Hultgren, Executive Sec. Treasurer

S. Hebbel, Sales Manager

H. Peters, Director

H. H. Bolov, Sound Services K. Pill, Art Department

SERVICES: Motion pictures in 3 and 16mm and slidefilms for in dustrial, sales and personnel train ing. FACILITIES: Camera and light ing for 35 and 16mm motion pic tures; sound recording; complete facilities for slidefilm production

RECENT PRODUCTIONS AND SPONSOR MOTION PICTURES: Building Powe (Bergeforsen Hyrdoelectric Co.) film on deciding the course of a tunnel (Electrical Ore Prospect ing Company). SLIDEFILMS: OI selling fruit (The Banana Com pany); on impregnating seeds (Ewos Company); A Study in White, Baths and Bathrooms Boilers for Heating (Gustavs berg's Porcelain Factory); Higher Efficiency by Better Control (National Cash Register, Sweden); or the Vertico 1400 chiche camera (Printing Equipment Company); Salesman and Prospect—the Human Contact (Sales Executives of Sweden); Motor Lubrication (Shell-Swedish branch); Selling Breads (Swedish Bakers' Association); Bus Bodies (Swedish Bus Owners' Association); on supervision (Swedish Employers' Union); on handling customers (Swedish Hairdressers' Association); Pork and Products of Pork (Swedish Pork-Butchers' Association); on pipe fittings and the T.A. Climate Compensator system (Tour Agencies Inc.); Saving Your Tires (Trelleborg Rubber Co.); Selling Ads, Selling Subscriptions (United Provincial Newspapers). Many adaptations of U.S. and German sound slidefilms).

MINERVA-FILM A/S

Copenhagen K DENMARK

FOUNDED 1936

Oldest Documentary Film Company in Scandinavia

Production: more than 1400 films

SPAIN

ESTUDIOS MORO S. A.

Los Mesejo, 15 Madrid, Spain Phone: 395402

Date of Organization: 1950

Santiago Moro, General Mgr. Jose Luis Moro, Art Director Cristobal Marquez, Prod. Dir. Paul Casalini, Film Director Eduardo Ducay, Script Director Marcel Brevil, Film Director Juan J. Baena, Live Action Director

Rogelio Cobos, Editor

SERVICES: Staff of 120 for the production of commercial films for television and cinema; television films dubbed to Spanish; industrial, public relations and educational films. FACILITIES: 4 animation units; 4 animation stands; magnetic sound recording; 2 shooting studios; model and puppet animation studio; 3 editing rooms; projection. All facilities in our own building.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: La Sed No Tiene Estaciones (Coca-Cola); Vivir cn el Aire (Firestone); Parejas Famosas (Philips); Serenata del Licor (Cointreau); North, South, West, Far-West (Renault).

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AUSTRALIA

NEW SOUTH WALES

AUSTRALIAN INSTRUCTIONAL FILMS PTY., LTD. and HALLIDAY PRODUCTIONS

6 Underwood Street, Sydney, N.S.W., Australia Phone: BU 6557

Cable: AUSTFILM

Lex Halliday, Director Jean Halliday, Director Philip J. Pike, Chief Camerman Noel Robinson, Scripting Donald Stanger, Sound J. Alfred, Distribution

SERVICES: Production for screen or television. Specializing in color 16mm standard Kodachrome, 35mm Eastmancolor (completely processed in Australia). Producing films on world-wide locations and specifically Australia and adjacent Pacific islands. General research and scripting. Educational and scientific advising facilities. FACILITIES: Cameras, 16mm Cine Specials, (synchronous). Ektar lenses, 35mm Arriflex (synchronous). Dollies, studios, theatrette; Moviola, editing facilities; full complement of spot and floodlights, Sychronous 17.5mm portable tape recording equipment. Optical recording on Western Electric System. Portable 15 KVA generator. Cartoon and animation.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: 35mm Eastman color for Lux; Lifebuoy; Rinso, with Pidgin English and Police Motu sound tracks; World Brands, 16mm Kodachrome for Vacuum Oil, Bitumen; Speedo; Sunsilk; Quanta; N.S.W. Child Welfare Department; Sydney Today, classroom version. Koala, German sound track. FILMSTRIPS: Training series for Australian Mutual Provident Society. TV COMMER-CIALS: For Surf, Sunsilk, Vauxhall Victor and others. Operation Wasteland, 35mm Eastman color documentary with music composed and orchestrated and separate technical and television versions in production. Recent additions to 16mm Kodachrome Stock Library and Black & White Still Library: Northern Territory Industries; Australian Capital Cities and Primary Industries; Aborigines; Fijian Sequences.

CINESOUND PRODUCTIONS PTY., LTD.

541 Darling St., Rozelle, Sydney, N.S.W.Phone: WB 3141 (4 lines)Date of Organization: 1931 Norman Bede Rydge, C.B.E., Chairman, Directors Andrew J. Helgeson, Gen. Mgr. Reg Burbery, Prod. Mgr. Lloyd Shiels, Chief Cameraman Sydney Whiteley, Editor-in-Chief

Arthur Smith, Chief Sound Engineer

Stuart Ralston, Optical Effects
& Animation
Potor Whitshurgh Film Director

Peter Whitchurch, Film Director Richard Allport, Film Director Bede Whitman, Film Director

SERVICES: Cinesound Australian Weekly Newsreel circulating throughout Australasia and New Zealand. T.C.N. daily TV newsreel. Industrial, documentary commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart, Townsville, Auckland, New Zealand, FA-CILITIES: Two sound stages, full 35 & 16mm camera and lighting equipment; (35mm and 16mm) power generating plants. 16mm & 171/2mm magnetic recorders and mixing heads. (8-channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Progress in Wool (Australian Wool Board); This Game of Bowls, National Football (Caltex Oil); Sunshine State (Queensland Govt.); St. Mary's Project (Commonwealth Govt.); The Lysaghts Story (Lysaght Steel Industry); Rugby League Football (NSW Rugby League); Journey to Ayres Rock (Trans-Australian Airlines); The Rheem Story (Rheem); The Polythene Story (Int. Chemical Industries); Heavy Equipment (Westinghouse Le Tourneau); 10,000 Miles Against the Clock (Vacuum Oil); Cartoon-Magic of Animation (Greater Union Theatres).

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.)

PERIER FILMS PTY., LTD. (mp only)

24 Jamison St., Sydney, N.S.W. Phone: BU 6527

Date of Organization: 1947

Reg Perier, Managing Director Stan Murdoch, Production Mgr. Mildred Crowley, Business Mgr. Helen Hughes, Color Transparcucies

John Bowen, Film Editor

SERVICES: 16mm production, 35mm B&W and color transpar-

ency library of Australian, New Zealand and Pacific Island subjects; commercial and industrial photographers. FACILITIES: Cine Kodak Specials, 200 ft. magazines, 35mm Exaktas, full range 5 x 4 equipment.

MOTION PICTURES: Behind the Portrait (Gordon Edgell & Sons Ltd.); The Ceremony of Religious Profession (Little Sisters of the Poor); Liver Fluke (Imperial Chemical Industries of A & N.Z. Ltd.); The Automotive Electrical System (Vesta Batteries Ltd.); These Were Eventful Years (Auburn Municipal Council); The Good Neighbor (Rockdale Municipal Council).

VICTORIA

CAMBRIDGE FILM & TV PRODUCTIONS PTY. LTD.

221 Pelham Street, Carlton, N.3, Victoria

Phones: FJ 2204, FJ 4678 Date of Organization: 1949

W. V. Morgan, Chairman of

Directors
D. J. Bilcock, Director in charge

of Production E. G. Morcom, General Manager

L. Heitman, Director of Photography

D. Trewin, Sound Engineer

S. Sesin, Head Animator G. Kischkowski, Office Manager

SERVICES: Producers of all types of commercial motion pictures and slide films; theatre and television commercials, business and industrial films. Black and white, Eastman color, Kodachrome. FACILI-TIES: Individual 35mm and 16mm animation tables; complete 35mm and 16mm production equipment; sound stage acoustically treated; blimped 35mm and 16mm cameras for lip sync sequences; 171/2 sprocketed magnetic film recorder and Byer 66 tape recorders; art department; preview theatre, available for hire; 35mm and 16mm projectors; complete facili-

RECENT PRODUCTIONS AND SPONSORS MOTION PICTURES: Fastening Fast (Ramset Fasteners Pty. Ltd.); In Keeping (C. E. Miller & Co. Pty Ltd.); Chisel Plowing (Chamberlain Industries Ltd.); Grassed Chutes (Soil Conservation Authority); The Difference That Counts (Ford Motor Company of Australia Pty Ltd.).

ties for still photography.

International Review of Film Production Services Coming!

★ Data are now being completed by the Editors of BUSINESS SCREEN for the most complete and readable reference data on Film Production Services available anywhere. Laboratory, Recording.

Music, Script and other useful service sources will be provided on a world-wide basis. All Bustness Screen subscribers will receive this material without extra cost as a "plus" reader service.

JAPAN

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi, Tokyo, Japan Phone: 28-5778, 9 Cable Address: IANMUTSU, Tokyo

Date of Organization: 1952 Ian Mutsu, *President*

lan Mutsu, President Shokichi Mogami, Director Yasumasa Sakoda, Director

SERVICES: Producers of industrial and business films, TV commercials and newsreels. 16mm and 35mm production. FACILITIES: Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Kimono (Japan Silk Exporters Association); 760 Cases of Murder (Standard Vacuum); International Trade Fair (Agriculture Section USIS); Tokyo Fireworks (Hosoya Fireworks Company); Canadian Wheat, Japanese edition (Canadian Embassy).

AFRICA

SUDAN PUBLICITY CO., LTD.

Publicity House, Khartoum, Sudan

Phone: Khartoum 4160, 7511

Cable Address: Publicity
Date of Organization: 1950

Hamish Davidson, Managing

Director

Khalil Atabani, General Mgr. Gabriel Tokatleian, Prod. Sup. Platom Lambrou, Studio Mgr.

SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmlets (B&W and color). Soundtrack: Arabic, English, French, Greek. FACILITIES: Air-conditioned studio, carpenter's shop, production offices.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Tons of Enjoyment (African Confectionery Co. Ltd.); Sudan Black Honcy (Middle East Agricultural Co. Ltd.); Sandgrouse at Dawn (I.C.I., Sudan, Ltd.). Slidefilms: Make Friends with Pepsi—series of 6 (New Industries Co., Sudan, Ltd.); Wonderland Route (Ethiopian Airlines Inc.); Sailor Man (Sudan Tobacco Co. Ltd.).



1. TO REDUCE FILM COSTS DRASTICALLY . . .

If you have prints in your film library that must be "junked" because they are scratched, dirty or damaged in some way—what do you do? Do you buy new prints which may cost up to \$150 a print? Here is a better solution! Your prints can be RAPIDWELD-ed—cleaned, scratches removed, and damages repaired—at a very small fraction of the cost of purchasing new prints.

2. TO MAKE YOUR PRINTS LAST FOREVER . . .

If you purchase or have new film in your library it will be damaged (scratched) before long, even from the most normal usage. Suppose an additional coating could be placed over the emulsion side before use, do you think your picture would be protected? . . of course it would! RAPIDTREAT, our protective coating, will retard and resist scratching. If at some time in the future, your film does get scratched, "The Film Doctors" can easily remove the coating and imperfections . . . replace it with another coating . . . and return your print like new.

3. TO SOLVE YOUR FILM PROBLEMS . . .

Itapid Film Technique, specialists in the science of film rejuvenation, has been solving film problems for laboratories, producers, film libraries, television studios, educational institutions, industrial film users for 20 years. "The Film Doctors" can assist you with your film problems, restore your prints to original screening quality, and prolong the life of your film.

Write now and ask us about our Free Offer



37-02 27th St., Long Island City 1, N. Y.



What about careers in selling? Elaine Hughes, University of Michigan student, gives her candid opinion in "Career Calling."



Jack Markert, Atlanta "Million Dollar Round Table" member has this answer: "being my own boss is a great thing . . . "

Youth's Future in the Sales Field

Chevrolet's "Career Calling" Fills Long-Felt Need for Inspiration to Young People Whose Talents Are Needed in the Field of Selling

Sponsor: Chevrolet Div. of General Motors.

TITLE: Career Calling, 27 min., produced and distributed by The Jam Handy Organization.

☆ "If we're long on industrial production and short on customers, let's put another million salesmen to work!"

So we stated optimistically a few weeks ago when Business Screen took a look ahead into 1958

A lot of people evidently were thinking along the same lines and, in addition, were also asking the big question, "Where are you going to get 'em?"

Chevrolet is performing a public service of high order by presenting right now a new motion picture, Career Calling. Its purpose is to help find the "missing million." The new picture sheds light on why a million opportunities in selling go begging as young Americans flock to other careers. College students, particularly, are asked to take a second look and to ask themselves whether they may be losing out on satisfying, rewarding life-work.

Presents Candid, Unrehearsed Interviews

Career Calling, a 27-minute documentary, is exceptional in its "live news" treatment of its subject, by means of candid, unrehearsed interviews. The new picture is offered for free use to universities, schools of business administration, high schools and all other interested groups.

The temptation in a recruiting picture is to show only the shiny side of the coin, the view from the best port hole. Career Calling is unique in its approach toward helping young men and women make a personal decision about a career. No attempt is made to sugar-coat or soft-soap. Professional interviewers let the students do the talking. It thereupon becomes obvious why sales executives are finding it hard to get qualified applicants from the colleges.

Successful young salesmen then tell their own stories, which differ greatly from the precon-

ceptions of the student mind. Several top corporation executives who got where they are via the selling route then step before the camera and cite the opportunities for careers in selling as they see them.

Has the Selling Profession Sold Itself?

John Daly, noted commentator, ties together the views expressed in the film and comes up with the verdict that the selling profession, paradoxically, seems not to have sold itself to the present generation of young people. Professional salesmen, by contrast, view their work as a real career with wide opportunities.

Presenting the views of the professionals in Career Calling are Felix W. Coste, Vice President and Director of Marketing, The Coca-Cola Company; Stanley C. Hope, President, Esso Standard Oil Company; Howard N. Hawkes, Vice President, United States Rubber Company; W. E. Fish, General Sales Manager, Chevrolet, and J. P. Spang, Jr., Chairman, The Gillette Company.

Career Calling is available in 16mm standard prints by writing to the producer, The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan.

Commentator John Daly advises "young people thinking about a career to give some thought to selling, the opportunity is excellent."



Banker Builder

Manufacturers Trust Film Begins Broad Personnel Training Program

Sponsor: Manufacturers Trust Company.

TITLE: The Inside Story, produced by United States Productions, Inc.

☆ What people think of banks largely depends on what sort of treatment they receive from the bank employees they do business with. Realizing this, Manufacturers Trust Company, which has 112 branches in New York City, is undertaking an intensive training program to teach customer-contact personnel the importance of giving the customer not merely efficient service but courteous and friendly service as well.

The program was unveiled at the Bank's annual officers dinner this winter with the showing of *The Inside Story*—a different kind of wrong-way, right-way training and motivating film. The film itself is only part of an overall training program being undertaken for the Bank by United States Productions, Inc.

Starring Henry Jones and Alan Bunce, currently appearing in leading roles in Broad-



In "The Inside Story" the audience sees how customers of the bank react to service . . .

way's hit play, Sunrise at Campobello, The Inside Story makes use of a "magic" radar-TV device—an ingenious gimmick—which lets the audience see how a customer of the Bank feels about the service he receives. This device results in a series of dramatic and effective film sequences and enables the picture to solve one of the most difficult of all training-film problems: How to show the "wrong way" without being obvious, dull or repetitious.

Directed by Frank Telford and photographed by Larry O'Reilly, the picture will be used to kick off a series of training sessions to be held in each of the Bank's branches by branch officials. The officials themselves are attending a number of conference-leader-training classes which will help them subsequently to lead training meetings among employees.

The AMA Story

"Doctor to the Nation" Reports to Public in "Whitehall 4-1500"

Sponsor: American Medical Association

TITLE: Whitehall 4-1500, 27 min., produced by Centron Productions.

Need the biggest doctor in the land? Call Whitehall 4-1500. This is the national head-quarters telephone number of the American Medical Association—and, suitably, the title of a new 27-minute motion picture dramatizing the extensive services of the AMA.

By enlisting and augmenting the efforts of individual doctors in its vast membership, by facilitating numerous health programs, the AMA serves as a kind of supra-doctor to the nation. Day after day, at the AMA Chicago headquarters, in response to "Whitehall 4-1500" calls, the switchboards busily service the health needs of individuals, industries and health groups.

In the new film, narrated by John Cameron



Worried parents hover over their youngster's bedside as poisoning is diagnosed and the antidote found by call to AMA headquarters . . .

Swayze, dramatized case histories illustrate the AMA's work in providing medical care, health and counsel on a national scale.

A young couple's child is mysteriously stricken. The family physician identifies the child's sickness as the result of poisoning. The doctor calls the AMA, describes the symptoms, and, in minutes, is told what the probable poison is and the antidote to be administered.

In Maple Grove, a small town, one physician is unable to cope with the health needs of a growing population. The townspeople hold a meeting, petition the AMA for another doctor and shortly, through AMA assistance, a new doctor is welcomed to town.

Narrator Swayze explains some of the many other functions of the AMA in areas of civil defense, alcoholism, health education, nutrition and food standards, drugs and pharmaceuticals, hospitals and accident prevention.

Whitehall 4-1500 was produced for the AMA by Centron Productions of Lawrence, Kansas. It is being distributed by Association Films.



Radio, tv star Red Barber plays "personality" role in "Sounds Familiar."

AT&T Sounds a Friendly Ring

Name Stars and "Personality" Theme Give This Bell System Film Wide Appeal

Sponsor: American Telephone & Telegraph Company.

TITLE: Sounds Familiar, 23 min., color, produced by Audio Productions, Inc.

☆ Surveys of educators taken by the Bell System have long indicated that teaching materials would be welcomed on "how the telephone works." And some 97% of the teachers polled replied that the best way to present the material would be on film.

Sounds Familiar should provide just the answer to the schools' request. In addition, as

a general public relations film for the Bell System companies, it will reach audiences in theatres, on television and before adult groups.

Featured in the film are such entertainment stars as Tom Shirley, Red Barber, Arlene Francis and Edgar Bergen with Charlie McCarthy and Mortimer Snerd. They explain how the whole personality of each person is transmitted with fidelity by the modern telephone.

A technical animation sequence explains the working of the telephone instrument.



Sound Familiar?

At left: easy to recognize is to voice of Arlene Francis. At right: Edgar Bergen is showing Charlie Mc-Carthy that its fun to phone...



Inc., through distribution centers in Ridgefield, N. J., La Grange, Ill., Dallas, Tex., and San Francisco, Calif.

☆ A major influence in the related fields of films for medical and health education, the AMA provides an international film reference source for doctors; aids both sponsors and producers in film consultation and annually exhibits new films at its major Congresses.

In Your Next Business Screen

☆ A big sheaf of film "Case Histories" and major editorial features (Wm. S. Merrell Co.; Ford "Round the World" picture portfolio; films on the international scene, etc.) will share the spotlight with "A New Challenge for the Sponsored Film" by Jay E. Gordon and our profile report on the 20-year history of major distributor, Modern Talking Picture Service, Inc. Watch for it in a few weeks!

PICTURING THE WAY TO SALES



The characters who populate the life of Jennifer Blake, as she visualizes them from her telephone service contacts...



Mrs. Merrill and her husband as Jennifer imagined them and their need for extension telephone service: from "Four Steps to Sales."



Commercial service problem: Mr. Newland, whom Jennifer imagined as an "ogre" was actually only irritated by her failures.



Jennifer (left) receives friendly and competent counsel from her supervisor. One film purpose was to encourage such discussions.

Helping Service Reps to Win Sales

A Positive, Motivational Training Program Helps Bell Telephone Office Representatives to Improve Customer Contacts Via "Four Steps to Sales"

Sponsor: American Telephone & Telegraph Company.

TITLE: Four Steps to Sales, 30 min., color, produced by Henry Strauss & Co., Inc.

☆ Most of the requests for telephone installation — home and business — are made by phone. Bell Telephone Stystem business office representatives who handle these contacts have a demanding job.

The Bell reps, girls with little sales experience, must elicit certain facts about the potential customer and information about his calling habits. The reps must ask the right questions self-assuredly and with tact. They must quickly analyze the information, form a mental picture of the customer's premises and the telephone service that flts his needs.

They must make their recommendations clearly and convincingly, strive for customer agreement and conclude the necessary arrangements.

To train the representatives to do their job, the Bell System developed a four-step plan covering techniques for getting the facts, making the recommendations, dealing with customer objections and closing the sale. Though this plan contained the technique briefing required, Bell discovered technique was not enough. Many reps had attitudes which prevented them from putting the four-step plan to work with full effectiveness.

Henry Strauss & Co., Inc.. New York City, was retained to help prepare and produce a training program designed to replace the reps' negative attitudes with positive attitudes. Research disclosed the mental blocks that inhibited the reps' performance.

The reps were afraid of being turned down by the customer. Unsure of the value of their recommendations, they were reluctant to "push things off on people." Many felt a strong sense of personal failure if the customer didn't accept all of their recommendations. Others lacked confidence in their own knowledge—were too tentative in making recommendations. A number of reps were unable to "personalize" the voice at the other end of the wire.

In the motivational training package developed by Henry Strauss, the techniques of Bell's four-step plan are visually infused with the attitudes which make the techniques work. The package includes a half-hour film. Four Steps to Sales and four specially edited sequences—each covering one of the steps. Over 500 of these packages are in use throughout the Bell System in combination with discussion and job-practice material.

Four Steps to Sales is the story of how Bell

rep Jennifer Blake overcame the growing pains of her job. Trainee reps see Jennifer apply herself to the same problems they may experience, they see her work through the four steps that lead to the platform of sales, and they see her achieve self-confidence.

In Jennifer's triumphs and defeats, she, and the trainee viewers, are shown the four-step plan not as a rigid formula but as a guide to be adapted to the rep's own personality and the personalities of the various persons who call about phone installations. Use of realistic settings were avoided in producing the film, since it was believed that such sets might stereotype the trainee's mental picture of customer situations. Customers were depicted against symbolic backdrops.

Color values were considered extremely important in training representatives to sell color telephones that would blend into the customer's decorative scheme. To meet the exacting standard of color reproduction which this sales factor entailed, Four Steps... was shot in 35mm Eastman Kodachrome. Animated sequences were interspersed in several places to lend clarity to the teaching process.

The film and training course material have already produced results. One major Bell Company affiliate reports that the percentage of contacts in which representatives followed all four of the recommended steps for sales has more than doubled since the program was inaugurated.

Visual Report on the New Germany Under Free Enterprise

SPONSOR: Volkswagen of America.

TITLE: Five Miles West, 15 min., color, produced by Marathon TV Newsreel.

The post-war economic recovery of West Germany and its meaning to all Europe is the subject of this new public information film which emphasizes the application of the free enterprise concept in the process of rehabilitation and points out the role of personal freedom in what has been termed the "miracle" of West German economy.

Included are views of newly-rebuilt West German cities showing the manner in which their people live and contrasting them with scenes of the communist-dominated East Zone.

The film features an original score composed and conducted by Richard Ralf and performed by the Volkswagen Works Symphony Orchestra. It will be shown extensively in the United States and Europe. A 13½-minute television version will be distributed in both color and b/w to stations in the United States.

A WORD TO THE WISE

A product is not necessarily better because it has been around for a long time.

Actually, young, aggressive new firms must improve existing equipment in order to gain a foothold in the market.

Consequently, when we design a new product it must meet the following requirements:

1. It must be either completely new on the market; designed to do a specific job-or

2. It must be improved so far as to make older, existing equipment obsolete.

3. It must be equal to or lower than existing equipment in price.

Finally, when a new F&B product far exceeds similar items in quality, efficiency and design — and simultaneously is priced at least 20% lower, we at Florman & Babb feel that we have made a worthwhile contribution to the technical development of the motion picture industry.

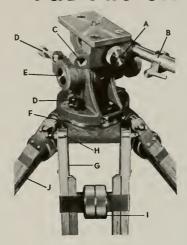
All of which serves to re-introduce our new - redesigned -

F&B PRO-CINE TRIPOD - MODEL 202

New Low Price:

Sold on Free 10-Day Trial Basis; Full Money-Back Refund. Friction Head is Guaranteed for Five Years.

F&B PRO-CINE TRIPOD MODEL



THESE EXCLUSIVE FEATURES ORIGINALLY DESIGNED BY F&B:

- A. Camera tightening knob Angle gears.
- B. Telescoping, offset pan handle.
- C. Second pan handle position.
- D. Large pan and tilt tension locks.
- E. Large diameter precision center shaft.
- F. Precision machined friction plate.
- G. Leg brackets firmly bolted with leg rest ledge.
- H. Aluminum leg tops.
- 1. Single leg locking knobs prevents bending and warping.
- J. Superb, seasoned, oil-treated hardwood legs.

PRO-CINE 202 - THE FINEST TRIPOD MONEY CAN BUY!

4" MAGNETIC RECORDING TAPE

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The film "Francesca" was made in Italy, is based on actual case history from files of the Foster Parents' Plan who aided the child and her aged mother, shown here.

(Right) Francesca receives the gift of a bed through the help of her friend, Fiore, who brought her to the attention of the Foster Parents' director



Francesca: Child of Our Time

Lux-Brill Scores With a Warm, Appealing Documentary Which Shows the Important Work Being Done by Foster Parents' Plan

SPONSOR: Foster Parents' Plan, Inc.

TITLE: Francesca, 28½ min., b w, produced by Lux-Brill Productions.

☆ To commemorate its 20th Birthday, this semi-documentary film has just been released by Foster Parents' Plan, the international child relief organization through which 600,000 Americans have "adopted" needy children in Europe. Korea and Viet Nam.

Filmed in the streets of Carchitti, Italy, a poor village about 30 miles from Rome, Francesca was acted by the people of the town and stars two Foster Children. The title role is played by a velvety-eyed twelve year old who has been unable to go to school because her family is

too poor; and her friend Fiore by a handsome thirteen year old farm boy, whose whole family exists on \$20 per month.

Francesca tells the story of a sensitive little girl whose grinding poverty and lonely life with her sick mother forces her to flee from reality and contact with her townspeople into a make-believe world. The film follows her gradual awakening to friendship and love through the kind intervention of her friend Fiore, with the help of a gentle American woman—Foster Parents' Plan's director in Italy.

The film is available through Association Films, Inc., without charge, to television stations, theatres, school groups and all interested organizations.

A Colorful Gem Glamorizes the Gift Wrap Art

Sponsor: Minnesota Mining and Manufacturing Company.

TITLE: A Touch of Magic, 16 min., color, produced by Arco Film Productions.

☆ This little gem is one of the most delightful sponsored films to be seen in many a month. Bright and gay, fantastic, fey it is completely without narration, but tells its story of gift wrappings and holiday home decoration with more charm and believability than any words could do.

Responsible for this bold step away from literalism is the team

of 3-M; its agency, MacManus, John & Adams, Inc.; Arco Film Productions, of New York; and Cinema et Publicite, in Paris, where the film was made.

The cast of nineteen, including the famed English Bluebell Girls of the Lido nightclub in Paris, romp from set to set and dance to a specially-written score played by a 46-piece orchestra.

A Touch of Magic will have the widest possible distribution, via theatres, television and 16mm group showings. Association Films is the distributor.

Sales Training Slidepix Set Released by Henning-Cheadle

☆ Sales training ideas of 21 sales managers are utilized in a new series of Sales Training Sound Slidefilms released by Henning and Cheadle, Inc., of Detroit and Chicago.

The 21 sales managers, working in three committees, contributed their sales training methods and techniques to the scripts of the new six-film set.

The sales slidefilms include: Let's Be Professional About It, Get More Selling Seconds From Your Working Day, What Makes People Buy? Don't Let Objections Block the Sale, Close the Sale But Keep the Door Open, and Price Is Part of Every Sale.

Each slidefilm in the series is approximately 10 minutes in length, with recordings available both for bell and manually-operated projectors. Each film is accompanied by an 8- to 10-page Meeting Leader's Guide, which features an "Action Getter" suggestion meant to prompt the salesman to put the film's principles to work

The complete series of six films and meeting guides is available for \$225.00. Individual subjects are available for \$40.00. They can be previewed at a cost of \$10.00 per film or \$25.00 for the set to cover the cost of handling, shipping, postage and insurance.

Henning and Cheadle, Inc., the producers and distributors of the slidefilm series, may be contacted at: 1060 W. Fort Street, Detroit 26, Michigan, or: 1140 S. Michigan, Chicago 6, Illinois.

"Fishing Holiday" Released by the Langley Corporation

☆ Fishing Holiday, a new 15-minute color motion picture which records the adventures of a sportsman and his wife spinfishing in Florida waters has been sponsored by Langley Corporation. San Diego, California, makers of spinning reels.

Reporting that the action film is in demand, the sponsor advises that bookings should be made as far in advance as possible, with alternate screening dates specified.

Fishing Holiday is being made available to sportsman clubs, civic groups, schools and churches on a free loan basis. Organizations interested in obtaining the film may contact the Langley Corporation, 310 Euclid Avenue, San Diego 12, California.

Film Aims to Recruit Lab "Soldiers" in War vs. Cancer

☆ To recruit young people as laboratory technicians in the fight against cancer, the National Committee for Careers in Medical Technology has recently introduced *The Human Cell and the Cyto-Technologist* for showing before schools, medical groups, and similar audiences.

Sponsors are the Ame ican Society of Clinical Pathologists, the College of American Pathologists and the American Society of Medical Technologists. The film was produced on grants from the American Cancer Society and the National Cancer Institute. Filming was done by Churchill-Wexler Film Productions, Inc., of Los Angeles.

This is the second in a series of films on career opportunities in medical technology. The first. Career: Medical Technologist, produced in 1954, won the Scholastic award as one of the ten best educational films for school use, and is still being widely shown.

Aim of *The Human Cell and the Cyto-Technologist* is to interest young people in laboratory careers to aid pathologists in screening slides to detect cancer in its very early stages. Many new workers are needed, pathologists say, if the public is to have wide access to this new medical examination.

The new laboratory technique of cyto-diagnosis makes possible early detection of cancer, long before it can be detected in any other way. Particularly effective with cervical cancer, doctors believe the new examination, if widely employed, could wipe out this form of cancer, which kills 16,000 women a year.

The film portrays a routine laboratory day in the life of a pretty young cyto-technologist. It describes procedures involved in preparing and screening slides containing cell samplings from patients, through to the final diagnosis by the pathologist as to the presence of cancer.

A unique animation sequence describes how cancer grows and throws off abnormal cells, which can be distinguished from normal cells under the microscope.

Either color or black and white prints may be purchased from the National Committee for Careers in Medical Technology, 1785 Massachusetts Ave., N. W., Washington, D. C. Cost is \$135 for color, \$65 for black and white. The film is also available on loan free for educational showings.

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Assn. of Cinema Labs Elects 1958 Officers and Directors

Officers and directors for 1958 were elected by the Association of Cinema Laboratories at the annual meeting, held February 19 in the Warwick Hotel in New York City.

The new ACL officers are: Reid H. Ray of St. Paul, re-elected president: Leon Shelly of Toronto, reelected vice-president: George Colburn. Chicago, secretary: Kerne Movse, New York, treasurer.

New board of director members include: Don M. Alexander. Colorado Springs: Spencer W. Caldwell. Toronto: Louis Feldman. New York: Byron Raudabush. Washington: and Sidney Solow. Hollywood. Directors holding over for another year are G. Carleton Hunt of Hollywood and George Colburn. Chicago.

Six new members were announced at the meeting, bringing the membership to 57, including members in Canada and the United States.

Eight technical definitions of film terminology submitted by the group's Nomenclature Committee, headed by Neal Keehn of Kansas City, were adopted at the meeting. Another meeting feature was the presentation of technical advancements in the industry, made by film manufacturers and equipment firms.

Completion of a service booklet prepared by an ACL committee on "Laboratory Practices on Films for Television"—for free distribution to all concerned with tw film production—was announced. The booklet is available from the Association's headquarters, 1905 Fairwiew Avenue, N. E., Washington, D. C.

The ACL has under preparation a world-wide directory of film laboratories for informational purposes. A list of 389 laboratories has been compiled and its is expected that the directory will be ready for release by June.

The next ACL meeting will be in Hollywood, April 21, in connection with the Spring Meeting of the Society of Motion Picture and Television Engineers.

Biological Photo Assn. Sets August 18-21 for Meetings

Representatives of the photographic, medical and scientific professions have been invited to attend the 28th annual meeting of the Biological Photographic Association, to be held August 18-21 at the Shoreham Hotel in Washington, D. C.

The 1958 session is expected to

Along the Production Lines

draw the largest number of commercial, educational and institutional exhibits ever shown at a Biological Photographic meeting. A "Scientific Salon" will feature an award-winning display of transparencies, prints and motion pictures.

A special program feature will be an all-day session at the Walter Reed Army Institute of Research, during which the latest techniques being employed by Walter Reed's Audio-Visual Department will be shown.

The four-day program also will include the presentation of scientific papers on new techniques and devices, improved methods and unusual equipment; tours of the photographic laboratories in the nation's Capital; and teaching workshops.

Producers of Motion Pictures

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PUBLIC RELATIONS

"Helping the Taxpayer" Helps in a Job That Nobody Likes

☆ One of the most popular public service films ever made deals with a subject that is one of the most unpopular in America: income taxes. The film. Helping The Taxpayer. is being offered to stations by Association Films for televising during "tax season." January 1 to April 15.

Presented by the American Institute of Certified Public Accountants and produced by Willard Pictures, Inc. with the cooperation of the Internal Revenue Service, the 14½-minute subject uses several dramatic situations (based on actual tax cases) to show what happens when the Government questions a tax return. In addition, Helping The Taxpayer shows some of the workings of IRS in

the handling, checking and processing of more than 60,000,000 separate income tax returns each year.

The film ends on a hopeful note, explaining that the vast majority of questioned tax returns are settled by minor adjustments or informal conferences with the Internal Revenue Agent.

Jam Handy to Distribute "Jonah" Film to Theatres

☆ Theatrical distribution of Jonah and the Highway, the new photoplay released by the United States Steel Corporation. has been assigned to the Jam Handy Organization. Detroit.

Offered as a public service to call attention to the contributions of the highway engineer and contractor, and to attract young men to careers in civil engineering. Jonah and the Highway is being shown in 35mm widescreen. The film was produced for U. S. Steel by John Sutherland Productions. Inc., of Los Angeles.

Stehney, Stein Join United Studios in Executive Posts

☆ Michael Stehney has joined United Film & Recording Studios, Chicago, as executive producer of the tv film commercial department. In this post he will supervise, produce and direct film commercials for the company. Stehney has also acquired a stock ownership interest in United Studios.

Most recently. Stehney was executive producer and vice president of Kling Film Studios. Before that he was associated with Sarra Flm Studios, winding up as general manager in charge of production. He has been in the film industry for more than 20 years.

In another appointment at United Studios, Lawrence Stein has been named general manager in charge of studio operations, including the Motion Picture and Recording divisions. Stein has been controller and executive business officer at Kling Studios for the past three years. Before that he was a public accountant.

United Studios this year is observing the 25th anniversary of service to the film industry.

MPO Productions Vice-Prexy on Venezuelan Film Trek

* Larry Madison, vice-president of MPO Productions, Inc., New York, recently toured Venezuela to shoot footage for a Reynolds Metals Co. film on the uses of aluminum in the oil industry.



16 Olive Street . St. Louis 1,



Lloyd Burlingham (r) interviews Farm Bureau president Charles Schuman

"Cross-Country" Show Debuts on 45 TV Stations

☆ Three of the top men in American agriculture appeared in the first three *Cross-Country* programs, which bowed on 45 key agricultural tv stations the week of January 27.

Cross-Country, the first national agricultural tv show, is a half-hour weekly program, telecast during the noon-hour. It is produced in Chicago by the Cross-Country Network, Inc., a subsidiary of Fred Niles Productions, Inc., Chicago-Hollywood film producer.

In an exclusive appearance on the tv program, Secretary of Agriculture Ezra Benson told of the reasons behind the recent announcement to cut dairy price supports. Charles Schuman, president of the American Farm Bureau Federation, in another exclusive interview predicted that 1958 will be a slightly better year for American farmers than 1957.

Lyman McKee, president of the American Dairy Association, was another guest on one of the first programs. He commented on the necessity for a stronger selling program on the part of his association.

Literally going cross-country for its news and feature stories, Cross-Country has correspondents in key major agricultural regions, who film on-the-spot news as it hap-

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pens. Farmers and ranchers are interviewed, cross-country, reflecting any government action which affects them.

Land-grant colleges also provide film reports on late research developments and extension activities. Iowa State College, Purdue, the Universities of Minnesota and Georgia have filmed reports appearing in the early programs.

Cap Bentley, noted marketing analyst, delivers a weekly marketing forecast. Another weekly feature is a Washington Report, a discussion and depth interview with USDA officials and leaders in agriculture. Lloyd Burlingham, veteran farmcaster, is the program moderator. He is assisted by Bill Mason, farmcaster, and Eleanore Warner, who represents the woman's viewpoint.

Programs are filmed, edited and distributed from Fred Niles Productions, Inc. Film coverage from other sources is received daily at Niles' Chicago studios. Studio portions are filmed by Niles' camera and technical crews. The 14-man editing department edits the films, and distributes them to the stations carrying the program.

The program is sponsored on a spot participation basis by the Charles Pfizer Co., Brooklyn, N.Y. Spots for Pfizer are appearing in 40 basic midwestern markets.

According to R. W. Pat O'Brian, director of marketing, an advertiser can purchase one spot announcement in one market, or as many as four spot announcements in as many markets as desired.

Bill Newton to Sarra, Inc.

☆ Sarra, Inc. announces the appointment of Bill Newton, creative producer-director, to its Chicago staff.

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1161 NORTH HIGHLAND AVE. HOLLYWOOD 38, CALIFORNIA R ELIVING BASEBALL's greatest thrills and learning the sport from its top stars, an estimated 250 million persons formed the total audience for 37 motion pictures sponsored from 1934 through 1957 by the American and National Leagues of Professional Baseball

Achieved by World Series documentaries and instructional 16mm films, this amazing audience record sustains an upward trend. In recent years, the annual audiences for these major league films have approached the total annual ball park attendance for all major league games.

Reach 16 Million in '57

During 1957, between 15½ and 16 million persons saw the American and National Leagues' films—in 16mm showings, exclusive of television. It is estimated that in 1958, the Leagues' annual baseball film audience may range from 16½ to 18 million—possibly exceeding major league ball park attendance.

Three new major league films, World Series of 1957, All-Star Game of 1957 and 20 Years of World Series Thrills—totaling 780 prints—were released January 6, 1958, and by early February these films were booked solidly to March 1. In the "second inning" of this distribution, these three new films will be booked solidly to June 1.

Deep Into Rural America . . .

Beneath this eye-popping scoreboard of booking and attendance figures is the story of an eager audience effectively served by a generous, energetic and deftlyaimed film distribution program. The program is the continuing saga of Lew Fonseca, a baseball star who became a movie pro and sensed the measure of the public's baseball devotion.

"Towns I never heard of—day after day... You think you've saturated the market but you never do... I've been around here for 24 years—every day, I get towns I never heard of!" Beaming like a home-run hitter, Lew Fonseca thumbs through the stack of morning mail on the desk from which he directs the motion picture division of the American and National Leagues, at 64 East Jackson Blvd. in Chicago.

Confirm Requests in 48 Hours

Whether Fonseca has heard of the towns or not, the film request letters are answered within 48 hours. That's a Fonseca rule. It's part of the friend-making efficiency - ONE OF THE FILM MEDIUM'S GREATEST STORIES -

Majors' Baseball Films Bring ''The Game'' to 250 Millions

built by Fonseca since he founded the film program in 1934.

"We give the films to any organized group in the U.S. who make a request," says Fonseca. Large or small, the organizations get personalized attention and though the line is drawn at home showings. films sometimes are sent to individual shut-ins who otherwise might never see a big league game.

Currently, 30 films, totaling 3,500 prints, are being circulated to the nation and the world from the Leagues' Chicago film office

and through some 250 distributors. These include major and minor league ball clubs, the film's two cosponsoring concerns, selected company film libraries, school system film libraries and other organizations.

Coding each film, Fonseca and his staff umpire the entire distributor action. If a distributor is sitting on the reels, the films are called back to base to be sent elsewhere. Audience groups requesting films for extended periods are checked for verifications of their screen programs. Many other



"hit maker" . . . Lew Fonseca

groups will be asking for the films and Fonseca's department wants to make sure that the films go where people will see them and that the films reach all the groups who request them.

Baseball film audiences are nearly everywhere. Besides the expanding club, school and company audiences, the films have audiences in hospitals, sanitariums, prisons and at military bases around the world. The films reach other audiences around the globe as part of the State Department's picture of America.

Print Goes to the Vatican

Championship games are watched in lonely Alaskan outposts and in South Africa's Rhodesia. A print of a World Series film has been sent to the Vatican. About the only place where the fans have not been heard from, Fonseca reports, is Russia.

The importance the Armed Services attaches to the morale value of watching America's bat-propelled missile is illustrated in the use made of the new World Series films in the far north. On their release in January, all three films were telecast over the northernmost military tv station at Thule, Greenland, and relayed over a 22-station closed-circuit net to northern defense encampments.

Watch Series on DEW Line

Similarly, The World Series of 1957 was shown to 11 outposts of the early warning radar system maintained from Alaska to a point 200 miles east of Siberia by the 5060th Aircraft Control and Warning Group of the U.S. Air Force In these isolated, frozen frontiers men huddle around the screen and have their memories rekindled.

Playing to audiences assembled by some 80,000 schools and other organizations, the Leagues' film



TIME IS OF THE ESSENCE-

therefore if a motion picture is to be effective, it must present the sponsor's message in a manner so as to leave the audience with the knowledge that their valuable time was indeed well spent. Such are the films produced for business, industry, government by



FARRELL AND GAGE FILMS . INC.

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are kindling fires of baseball interest. The visual excitement of the Series films keeps baseball-fan enthusiasm burning through winter and spring. Expert performances in the big league training films work to ignite and instruct the ambitions of youngsters who can be the stars of baseball's future.

A Good Will Builder

Keeping high the flames of audience enthusiasm by prompt service, Fonseca sees professional baseball warmed by a "tremendous good will." The ardent requests on Fonseca's desk-4,030 in January-steadily endorse this concept of promotion by good will. The film requests, in effect, are pleas to bolster meeting attendances, to enliven university athletic lectures, spark church programs, sharpen YMCA clinics, help American Legion Posts-even to gladden a bowling league!

Major league ball clubs use the films as general public relations and in direct promotion. Featured at meetings addressed by ball club speakers, the films stimulate interest which the speaker ties to ticket sales.

Not only are the Milwaukee Braves World Series champions,

The Majors' Film Chief Gives His Viewpoint . . .

☆ Looking back over the past 24 years this program has been in operation offers me much personal satisfaction.

We, and I mean my wonderful and capable co-workers, have parlayed an idea I had with a \$50.00 movie camera in 1932 into a recognized world-wide program which we believe to be the largest nontheatrical motion picture distribution of any one subject in the entire world.

Much personal satisfaction has been derived from the entertainment we have afforded all groups throughout the world regardless of race, color or creed.

We hope that our instructional movies on baseball are aiding in some manner the development of future big leaguers from the little leaguers of today.

This alone would mean real personal satisfaction.

—Lew Fonseca

but also, Fonseca notes, they are whizzes at promotion. The Milwaukee club has 40 film printsmostly, to be sure, of the World Series. Films evidently will mean

business for the newly arrived Los Angeles Dodgers, who had to put a man in charge of film requests immediately.

Two Firms Sponsor Films

Fifteen years of cosponsorship of the Leagues' films has been the promotion vote of the two companies modestly creditlined in the films. These companies are A. G. Spaulding & Brothers, Inc., sporting goods manufacturers, who cesponsor the World Series films and the instructional films, and Hillerich & Bradsby Co., manufacturers of the Louisville Slugger baseball bat, who cosponsor the World Series films only.

These two sponsors were acquired when Fonseca strove to safeguard the films from commercial excesses which loomed in earlier years when the films had several sponsors. The present cosponsors neatly suit baseball films and the cooperation of these companies in the unobtrusive credit policy has helped to insure the films' universal acceptance.

Considering the sure-fire appeal of baseball as played by Enos Slaughter, Mickey Owens, Willy Mays, Don Larsen and Lew Bur-(CONTINUED ON NEXT PAGE)

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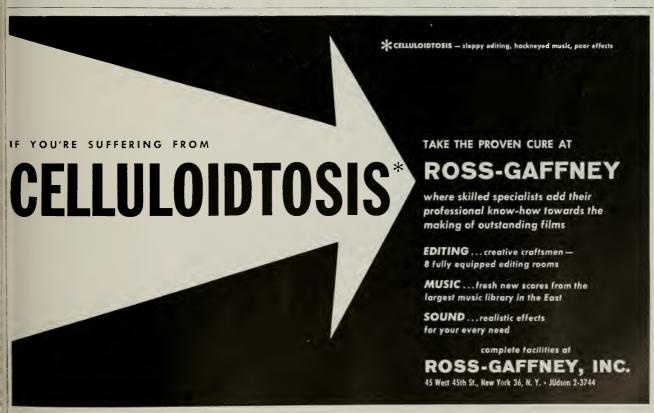
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. . a Chicago Film Studio crew lenses a Yankee's batting skill

"... a worldwide program which we believe to be the largest non-theatrical motion picture distribution on one subject"

gram sponsored baseball "highlights" films, featuring various stars. When World War II sent 11 million men overseas, Fonseca saw a huge appreciative audience for World Series films. Associates agreed that overseas GI's were a likely audience. But Fonseca's hunch that a massive audience awaited World Series films in this country was doubted: theatrical newsreels did the job, 16mm showings would be old stuff.

Fonseca was alive to the strength of the World Series appeal, alert to the immortality of baseball's legends. The World Series films were immensely popular in the U.S. and they remained popular.

"In 1956 and 1957, we had bookings for approximately 3,000 showings of old World Series films —dating from 1943 onward," says Fonseca. The non-Series films are long-lived, too. A 15-year-old film, *Inside Baseball*, remains a favorite.

Restrict TV Distribution

Television utilizes the Leagues' films but print circulation to tv is relatively restricted. New World Series films are not released to tv until the October following their January release. Supplying the expressed demand for the 16mm baseball films is the first objective of the Leagues' distribution. Though a "million bugs" have been taken out of the operation, "we're still looking for suggestions," Fonseca remarks.

Fonseca likewise endeavors to improve the films. He tried several script writers but wasn't satisfied. They didn't know baseball. For the last three years, Fonseca has gotten the kind of scripts he wants from two sports writers, Ed Prell of the Chicago Tribune, and Edgar Munzel of the Chicago Sun-Times —who do know baseball.

Comes Autumn and the World Series bleachers bend as thousands wait for baseball's climax to begin. Cameras are there to record the action. When victory has gone its way and the privileged ball fans have departed to begin recounting new legends, Fonseca and his production crew are cutting and editing the thrills which will carry these legends vividly to wherever there are audiences and 16mm projectors.

Premieres Start the Year

Each new World Series film is press-premiered in the city of the Series-winning ball club, then is premiered in other major league cities. The prints begin their journeys from the Chicago office where, upon return, editing equipment keeps them in condition. In the basic distribution set-up, long distance requests are mailed from the Chicago office. No charge is made for the films but the receiver must pay postage, using special delivery to return the films.

The Chicago office and the League ball clubs also maintain a system in which local borrowers write for the films, get an ok, and pick up the films at the distribution office. The Chicago office is geared to dispatch 150 prints a day. Normally, the Chicago office is manned by Fonseca and four assistants. In the busiest spring

Baseball's Epics:

CONTINUED FROM PAGE 177)

ette, it is easy to think of the æagues' film program as a "naaral." Actually, the program is he result of long application to the roblems of production, supply nd demand.

In 1932, when Lew Fonseca tarted clicking his camera at Chiago White Sox players training at asadena, California, he had not et wound up his 12-year career s a ball player. He had two years to go, serving as White Sox playernanager. A major leaguer since 921, Fonseca had been 1929 merican League batting champ, with a record of .369 as a member of the Cleveland Indians.

Fonseca began scoring as a prolucer-distributor in July, 1934, when he put together a 4-reel silent Im featuring the White Sox. He vas given 30 days to show what e could do with the film. Travelng to viewer groups, Fonseca rojected and narrated the film. By December, 1934, he had halked up an audience of 40,000. In 1935, Fonseca and the Chiago Film Studio produced a proessional film for the American League. Under American League uspices, this combination coninued-Fonseca planning, directng and narrating the films and Chicago Film Studio doing the proluction. Twelve years ago, the American and National Leagues nerged their promotional effort and the film program served both eagues thereafter.

Until 1943, the Leagues' pro-



months, the office adds two helpers.

If it's big league ball, the Leagues' film program has it. This year, the 40-minute World Series of 1957 is delivering the highlights of all important plays from each of the seven games played as the New York Yankees yielded to the Milwaukee Braves. So it has been since '43—a pictorial replay of each new World Series.

For fans who relish baseball's long legends and great debates, there's 20 Years of World Series Thrills—30 minutes of outstanding plays from 1938 through 1957. There are the annual 20-minute All-Star Game films—'55, '56, '57.

Training Films for Youth

For serious sand-lotters and bush leaguers who intend to move up, there is *Building Big Leaguers*— 20 minutes at major league spring training camps. For the true fan-hood, the unabashed heroworshippers, there's *The Democracy of Baseball*—20 minutes of past and present stars.

For the estimated potential of some 2½ million baseball players in little leagues, high schools and colleges, there are the 20- and 30-minute instructional films—Pitching Stars of Baseball, Catching Stars of Baseball, Batting Stars of Baseball, Batting Stars of Baseball, Infield Play at First and Third, Double Play Kings of Baseball, Circling the Bases, Inside Baseball, and Umpire in Baseball. The Series and training films are in black/white, the All-Star Games in color.

Promotion Isn't a Problem

With the national and world audience eager for these baseball

films, Fonseca's problem isn't one of promotion—it's one of sheer motion. The Leagues' have the films and, in 24 years, the word has gone out. Fonseca says he would be swamped and the print and handling costs would be prohibitive, were he to promote the films beyond the annual World Series premieres and the promotion done by other distributors.

The Leagues' film department effort now is to "get it moving in a hurry and keep it moving." The man who sends in a letter asking for a film is interested in his *own* program, Fonseca says. The aim of the film program is to make sure that man knows that the Leagues share his interest.

Today, as an unprecedented variety of mass-recreational attractions shout for attention. Baseball is mightily pitched by the 16mm film, thanks to Lew Fonseca and his team who bring America's major league diamonds to out-of-the-park millions.

Keeping Films Busy

Dow Chemical Co, encourages its sales people to use its films as selling tools. Here's what the company said in a recent sales bulletin to field offices:

☆ Our films are working for us only when they are out being seen by audiences. Therefore, our distribution program is aimed at keeping these films busy as near to 100 per cent of the time as is possible.

When you try to arrange a film showing on short notice and find all the films busy—nobody goofed. It just means the distribution program is working.

CHAMPION MILWAUKEE BRAVES preview "Hail to the Braves" (sponsored by Miller Brewing Co.). L to r: pitcher Bob Trowbridge; Miller's Bob Forte, who directed film; pitcher Don Kaiser; Norman R. Klug, president of Miller; pitcher Ernie Johnson; Braves' gen. mgr. John Quinn; Joe Taylor, equipment mgr.; and star outfielder Hank Aaron.



COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



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BEGGON 2-5722

Charles Ross, Inc., Marks 37th Year in Business

Having lit the camera's way in eastern productions since 1921, Charles Ross, Inc., New York City, is celebrating its 37th anniversary.

Now a leading supplier of lighting and grip equipment, props and generator trucks in the east, the company grew from a modest service founded by the late Charles E. Ross, who set up the original firm as the Motion Picture Serv-



Founder Charles E. Ross brought light to films . . .

ice Company. Mr. Ross began his enterprise at 321 W. 44th Street equipped with several sun arcs, a dozen assorted spots and some used cable.

In his first year, Mr. Ross' customers included such early film industry homesteaders as Shadowland, The Tex Rickard Company, Kliegl Brothers, Tiffany Productions and Bedford Theatre in Brooklyn. Two New York film production companies which became clients in 1922 are still served by the Ross establishment—Pathescope Productions and William J. Ganz Company, Inc.

The incorporated organization, Charles Ross, Inc., came into being May 18, 1937 and the company moved to the present address, 333 West 52nd Street. Mr. Ross was active in his company until shortly before his death in 1952, at the age of 63. He had seen his business grow to a place of prominence in the film industry.

During nearly four decades, Charles Ross, Inc., has supplied a large portion of the New York area's business film producers with production and staging equipment. The company also has facilitated eastern location production for major Hollywood studios.

Keeping pace with the film industry, the company recently added a new generator truck to its fleet. This generator truck, a 1600 Amp, DC unit, typifies the company's increasing candle power as Charles Ross, Inc., cuts its 37th cake and lights the scene for another take.

Pelican Films Installs New Animation Equipment

☆ Pelican Films, Inc., New York City, has recently installed a new Oxberry animation stand and 35/16mm camera to provide increased facilities for the production of animated tv commercials for its clients, according to Jack Zander, vice-president and director of animation.

More than 75 per cent of the firm's output is concentrated in producing full-animated and animated-live tv commercials for such accounts as Robert Hall, Campbell Soups, Ipana, Ballantine Beer and Ale, and Lucky Strike, working through agency clients, Zander reports. The balance comprises longer films for industrial sponsors and government agencies.

Pelican recently completed an 11-minute film for the Association



Pelican Films' animation unit

of American Playing Card Manufacturers, and is currently producing a 13½-minute film on water heating systems for Better Cooling-Heating Council.

CE Exclusive Sharps Outlet

☆ Camera Equipment Company Inc., 315 W. 43rd St., N. Y. 36, N. Y., is now exclusive U. S. sales outlet for the Sharps colour chart and grey scale.

With demand from both television and photographic technicians for an inexpensive chart which illustrates in advance how colors will reproduce in monochrome, the Sharps colour chart and grey scale is simple to use and will cover all the known requirements for day to day operation. It provides an easy to use precision reference chart for television, cinematography, photography and the graphic arts.

Mobilux Unveils New Technique

☆ One hundred and twelve film producers and motion picture technicians were on hand February 3rd to inspect the U.S. patents granted that day to John Hoppe for a new film technique called Mobilux. This extraordinary turn-out reflects the enormous interest Mobilux has generated since rumors of the new process became known about a year ago.

Exclusive film and video tape rights to Mobilux have been acquired by Robert Davis Productions, Inc.

Fantasy in Movement, Light

The gay, cavorating Mobilux figures, which flit about the screen in any direction while changing form, are produced by reflections from a very intense light. The flexible mirrors which are used are made of plastic and steel and are very brightly coated. Designs are "masked" on the mirrors, and are manipulated to simulate the movement desired. The abstract, exotic figures whose eyes wink, feet dance, torsos bend, and arms and hands gesture, join with wholly creative art forms in a rhythmic display, and when coupled with bright colors and augmented by sound, become an effective and eye-appealing selling device.

The primary difference between Mobilux and ordinary form of

VISUAL AIDS

MOTION PICTURES

SLIDE FILMS

SEYMOUR ZWEIBEL PRODUCTIONS

Inc.

11 EAST 44th STREET NEW YORK 17, N.Y. animation is that with Mobilux there is an extraordinary fluidity and rhythmic dimension not found in animated processes. This synchronization in Mobilux to movement and music is controlled by hand rather than mechanical movement.

Another important difference, it is said, is that with Mobilux there is a great reduction in the time element and in the cost of producing a film.

Featured by Sullivan, Fisher

In recent months, Mobilux has been used for fantasy productions on such leading tv programs as Ed Sullivan, and Eddie Fisher.

Robert Davis Productions is currently making spot commercials using Mobilux combined with live film for such agencies as J. Walter Thompson, Leo Burnett, and Campbell-Ewald. Also, negotiations are in progress with several major film sponsors who are interested in using the Mobilux technique for public relations films.

New Guide Standardizes Measurements for TV Art

☆ A framing guide to standardize measurements for the art work for tv commercials has been jointly developed by the American Association of Advertising Agencies and Station Representatives Association.

Printed on cardboard, 11 by 14 inches in size, the framing guide provides measurements for use in preparing tv flip cards, telops and slides. It also gives suggestions for safety margins, paper stock, the use of blacks, whites and greys.

Electros, mats or reproduction proofs are available from Marbridge Printing Co., 225 Varick St., New York 14. New York.

Two New Records Provide "Out of This World" Moods

☆ Keeping abreast of man's invasion of space, the BG-Library of Mood and Bridge Music has released two records on Interplanetary Music for use in radio and tv broadcasts and for film sound-tracks.

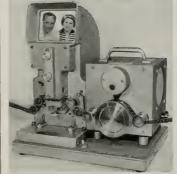
Eight different selections—ranging from wierd, frightening, suspenseful, ghastly phenomena to celestial, visionary, dream atmosphere—are available on these two records

Producer is the Audio-Master Corp., 17 East 45th St., New York.



CENTRON CORPORATION INC.
WEST NINTH AT AVALON ROAD
LAWRENCE, KANSAS

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S.O.S. Ediola Sr. Action Viewer with Sound Reader & Base. 362.45 S.O.S. Ediola Base only 49.50 Available for Immediate Delivery!

This first low priced Professional Optical 16mm Ediola Sr. Action Viewer projects a BiG, CLEAR, AERIAL IMAGE—3" x 4", no flicker. Film may be rewound without passing thru viewer. Avoids excess heat on film when still. Its roller-smooth action, left to right, is positive insurance against film scratching, or damage to film sprocket holes—tension device keeps image in constant focus—built-in cue marking device—hum-free amplification—synchronized with Precision Readers on Special Base OR may be separated for individual use. Sturdily constructed. Designed to view film easily and clearly—for editors, laboratory workers, animators. TV technicans, etc.

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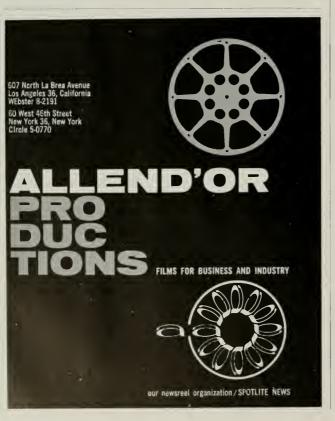
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send for literature or film samples.



BUSINESS SCREEN EXECUTIVE

Connor Named Vice Pres. of Sylvania Photolamp Sales

☆ George C. Connor has been appointed vice-president, photolamp sales, of Sylvania Lighting Products, a division of Sylvania Electric Products, Inc. He has been general sales manager, photolamps, for the past seven years.

Connor joined Sylvania in 1934 as a field engineer in the Equip-



George C. Connor

ment Tube Sales division, and handled special assignments on electronic military equipment during World War II. He is a former president of the Photographic Manufacturers and Distributors Association and a former director of National Association of Photographic Manufacturers.

Hyland to Regional Sales Post

◆ Francis J. Hyland has been named to the newly created position of southern regional sales manager, photolamps, of Sylvania Electric Products. His headquarters will remain in Dallas, where he has been district sales manager for Sylvania since 1947. Other regional offices are in New York, Chicago and San Francisco.



Douglas E. Stevens

Stevens, Miller in New Posts for Bell & Howell

☆ Douglas E. Stevens is the new central regional sales manager for Bell & Howell Company, Chicago. He is responsible for district manager sales and administration in the central states.

Prior to his promotion, Stevens had been district sales manager for the company. He joined Bell & Howell in 1944 and served



Lee Miller

thereafter in war coordinating, order control and retail sales.

Lee Miller has succeeded Stevens as district sales manager for

Nemec Vice-Pres. of Reevesound Co.

★ Boyce Nemec, for 10 years executive secretary of the Society of Motion Picture & Television Engineers, has been appointed executive vice-president of the Reevesound Co., New York. His duties include active management of the company in the absence of president Walter Hicks, currently in the Far East on company business.

"An Informed America is a Strong America"

Current Affairs Films

A Division of

Key Productions, Inc.

527 MADISON AVE. NEW YORK 22, N. Y.

part of the Chicago marketing area. Miller joined Bell & Howell in 1955 and has handled various assignments in the marketing division since transferring from the west coast branch early in 1957.

Compco Names Merle Painter Promotion Mgr. of Photo Div. Merle E. Painter is the new sales promotion manager of the photographic division of Compco Corporation, Chicago. Painter's appointment was announced by S. J. Zagel, president.

In his new post, Painter will have charge of the promotion of



Merle E. Painter

Compco reels and cans, film editors and plastic slide mounts.

Painter is known in the photographic industry for outstanding merchandising and sales promotion campaigns and he brings to Compco a background of experience as a merchandising counsellor and retailing specialist.

Ozalid Names James LeMay Midwest Visual Aids Director

à James E. LeMay has been appointed mid-western regional diector of visual aids of Ozalid Division, General Aniline and Film Corporation, Johnson City, New York, according to James A. Travis, general sales manager.

LeMay has been assistant chief of the audio-visual center of Air University Library at Maxwell



James E. LeMay

Air Force Base, Alabama. He also was consultant to the staff and faculty of the Air University in the areas of visual communication and photo-mechanical reproduction processes.

Prior to his work at Maxwell Air Force Base, LeMay was audiovisual director and instructor in Education at the College of St. Thomas, St. Paul, Minnesota.

Simmons Appointed Asst. Mgr. of Kodak Western Film Div.

A Norwood L. Simmons, chief engineer of the West Coast division of Eastman Kodak Company's motion picture film department, has been named assistant manager of the division. His appointment was announced by Donald E. Hyndman, manager of Kodak's motion picture film department, and Emery Huse, manager of the department's West Coast division.

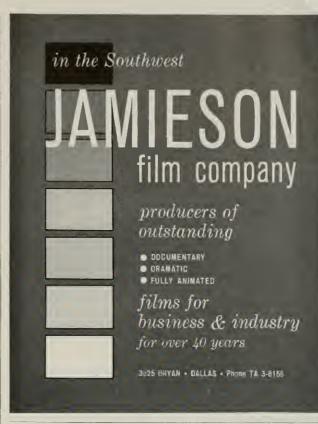
Vaughn C. Shaner will succeed Simmons as chief engineer of the West Coast division. This division offers technical service to professional motion picture studio customers.

> ☆ Norflet "Pete" Hamzy has been appointed Southwest district manager for the Da-Lite Screen Company, Warsaw, Indiana. He will cover these states from headquarters at 7469 Mohawk Ave., Fort Worth, Texas; is wellknown in photographic circles, particularly in

BUYERS READ BUSINESS SCREEN

Da-Lite Sends Hamzy Southwest

the audio-visual field.





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Let "Academy Films" produce all or any part of your next motion picture in Hollywood's newest superbly equipped motion picture studio.

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MEN Who Make PICTURES

News of the Studios and of Executive Staff Appointments

Directors Name Ransohoff President of Filmways, Inc.

☆ A realignment of management responsibilities for Filmways, Inc., and their wholly-owned subsidiary, World Highways Expedition, has been announced by Martin Ransoholf, recently named president



Martin Ransohoff

at a meeting of the company's board of directors.

In addition to Mr. Ransohoff, who had been executive vice-president, Lee Goodman has been elected vice-president in charge of production and Michael Dubin, vice-president in charge of sales.

During 1957, Filmways sent camera crews 1,500,000 man miles, through 23 foreign countries and most of the states of the Union shooting commercials around the world and in the United States.

The company maintains two studios in New York, one in Hollywood, and worldwide location facilities

Flood in New Post at Close and Patenaude

↑ David J. Flood has been appointed director of films for Close



David J. Flood

and Patenaude, Philadelphia sales promotion agency. He comes to the company from the Calvin Co., Kansas City, Mo., where he wrote, directed and edited motion pictures for sales promotion, sales training, education, public relations and employee recruitment.

Prior to his film work, Flood was for 13 years with the DuPont Co. as advertising supervisor for the Finishes Division. Here he handled advertising and sales promotion in both consumer and industrial fields.

Stokes Named Sales Chief of Jamieson Film Company

☆ Bill Stokes has been appointed general manager of sales of Jamieson Film Company, Dallas, Texas. He will supervise sales for television and industrial films as well as for an expanded producer's service division.

A large motion picture producer in the South, Jamieson Film Company is completing a \$100,000 plant expansion. The studio has facilities for the complete produc-



Bill Stokes

tion of 35mm and 16mm color and black/white films.

Stokes formerly was sales manager for Southwest Film Laboratory.

Kirshner Directs Promotion for Pilot Productions

☆ William N. Kirshner has joined Pilot Productions, Evanston, Ill., as director of sales promotion. Kirshner's experience includes sales, advertising, television and motion pictures.

He formerly was associated with Fred A. Niles Productions, Chicago; NBC-TV, Chicago; and Geler Productions, Hollywood. His department will coordinate the sales and merchandising of audiovisual media.

Von Maur Named President of Depicto Films Corporation

☆ Jack R. von Maur has been appointed president of Depicto Films Corporation. New York City. His appointment was announced by John Hans, founder of Depicto Films, who has been elected chairman of the board.

Von Maur came to Depicto Films in 1955 as executive-vice-president.

Ray B. Helser has joined Depicto Films Corporation as vice-president. His activities will be directed toward the development of sales training and promotional programs. Helser formerly was vice-president in charge of client contact at Florez, Inc., of Detroit.

Executive Producers Named at Kling Film Productions

☆ Two executive appointments in the production department of Kling Film Productions, Chicago, have been announced by Harry W. Lange, executive vice-president.

Richard Hertel, formerly Kling's production manager, has been named executive producer, Industrial, and will oversee production of all industrial motion pictures and slidefilms. Len Levy, formerly production supervisor, has been promoted to executive producer, Television. Levy will supervise production of all television commercial and syndicated

The A-B-C of a Good Producer

A is for Architectonic — the art of systematizing knowledge.

B is for Background. Background enables one to remember some things and forget others.

C is for Counsel. "They that will not be counseled cannot be helped." Franklin.

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

BALTIMORE 1, MARYLAND

Not a big company,

but a Bright Concern

Gaughan Joins Galbreath as Exec Vice President

☆ E. W. Gaughan has been appointed executive vice-president of Galbreath Pictures, Inc., Fort



E. W. Gaughan

Wayne, Ind., and elected to the board of directors. For the past two years Gaughan has been an independent consultant in sales distribution and marketing. Before that he was vice-president and sales manager for Capehart-Farnsworth Co., Fort Wayne.

His earlier experience includes general sales manager of electronics for Crosley-Avco, Cincinnati, and association with Westinghouse Electric Corp.

Name Halmay Sales V.P. at Wilbur Streech Productions

Appointment of Andrew Halmay as vice-president in charge of sales and client relations of



Andrew Halmay

Wilbur Streech Productions, New York television film producers, has been announced by Wilbur Streech, president.

Halmay formerly was associated with Benton & Bowles, Inc., and Bryan Houston, Inc., both of New York, and Young & Rubicam Ltd., Toronto.

(CONTINUED ON PAGE 186)



245 W. 55 ST., N.Y.C. / JUDSON 6-1922



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CAMART TV CAMERA DOLLY MODEL III-B



- Boom arm raises an lowers boom so that yo can film while the camer is being moved. Can blowered to 2 ft. or raise to almost 7 ft. high.
- Four rubber-tired 10 ball-bearing wheels for smooth, silent movemen in alignment for use wid dolly tracks. Locking device for straight run.
- Counter Balance spring action permits a curate balance for an motion picture camer with blimp, or standar television camera.

\$1975.00 ғов. n. ұ Dolly tracks availabl

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MEN Who Make PICTURES

News of the Studios and of Executive Staff Appointments

Wilding Picture Productions Announces Sales Exec Shifts

☆ Three executive changes in the sales staff of Wilding Picture Productions, Inc., have been an-



Dean Coffin . . . to Detroit



Lawrence Young . . . to Cleveland



Quinn Short . . . to Pittsburgh

nounced by Jack Rheinstrom, vice-president of sales.

Dean Coffin, formerly district manager of Wilding's Cleveland and Pittsburgh sales and service offices, has been appointed a vicepresident of the Company's Great Lakes Sales Division located in Detroit, where Wilding also has studio facilities.

Lawrence T. Young succeeds Coffin as district manager in Cleveland and Quinn Short has been appointed as district manager in Pittsburgh.

Bonafield New Exec V.P. of Davis Productions

☆ Jay Bonafield has been appointed Executive vice-president of Robert Davis Productions, Inc.

Ken Silver Will Manage Alexander Export Sales

☆ Ken Silver has been appointed New York manager of Alexander International, export sales division of Alexander Film Co. Silver formerly was the firm's special representative in New York. His appointment was announced by Jay Berry, vice-president and general manager of Alexander's National Division.

Alexander Film's headquarters is in Colorado Springs, Colorado. The export sales division's offices are at 500 Fifth Avenue, in New York.

Weeks Appointed Producer at Pictures for Business

☆ Pictures for Business, Los Angeles, has appointed H. Keith Weeks as producer-director, according to Bill Deming, executive producer.

Weeks will handle major motion picture projects at Pictures for Business. His background includes more than 30 years as a studio productions executive. His previous affiliations include Metro-Goldwyn-Mayer, Universal-International and Twentieth Century-Fox studios.

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- TELEVISION
- INDUSTRY

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Joseph Brun Joins Transfilm as Director of Cinematography

☆ Joseph Brun, ASC, an internationally experienced feature cinematographer, has joined Transfilm Incorporated, New York City, according to Walter Lowendahl, president. Before his new appointment, Brun completed camera work on Everglades, a Warner Brothers - Schulberg Production, and Windjammer, a film in the new Cinemiracle process for Louis de Rochemont.

Since World War II, Brun has directed the cinematography on feature films using many color and screen processes. Among his credits are the feature documentaries Cinerama Holiday and Martin Luther. Brun spent 11 months in Africa filming Savage Splendor. He has filmed numerous television film series and tv filmed commercials.

Brun's film career began 30 years ago with study at the Institut d' Optique in Paris. After graduation, he became an operative cameraman for such directors as Rene Clair, Jean Renoir and Julien Duvivier.

From 1933 to 1939 Brun wrote, directed and filmed his own documentaries in Europe and Asia. In World War II, he served in the French Army and was wounded. When France fell, he escaped with his wife and child to America where he continued his film activities for industrial film producers, the Army, Navy and the National Film Board of Canada.

Robert Eberenz Joins Byron, Inc. Sound Staff

Robert W. Eberenz has been added to the sound department staff of Byron, Inc., Washington, D. C. film laboratory.

Previously, Eberenz was sound transmission engineer and chief engineer of Fine Sound, Inc. and Perspecta Sound, Inc., a Loew's, Inc. subsidiary. He participated with C. R. Fine in the "Opti-Mag" and "Electronicue" developments.

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ESCAR Motion Picture Service

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Earlier, Eberenz served as field engineer for the Altec Service Company, where he supervised engineering and installation of theatrical stereophonic sound systems, Cinemascope and three-dimensional equipment.

During the Korean War, Eberenz constructed and operated a USIS motion picture unit in Korea, where films were produced for the rehabilitation of Communist prisoners of war.

Melvin Shaw Forms New Film Writing Service

A new business film writing service combining creative planning with training and public relations methods has been announced by Melvin Shaw.

Shaw has had 18 years' experience in motion picture work with



Melvin Shaw

National Broadcasting Co., Reela Films, Inc., Bob Bailey Productions and Scripts by Oeveste Granducci, Inc.

Organized as "written by Melvin Shaw," the new company will be headquartered in Hollywood.

Saunders Elected Edit V.P. of Haig and Patterson, Inc.

☆ Jackson M. Saunders has been elected as vice-president, editorial, of Haig and Patterson, Inc., industrial film producers in Detroit, Michigan and Dayton, Ohio. The announcement was made by Earl E. Seielstad, president.

Saunders' election is the result of Haig and Patterson's business volume expansion and the firm's increasing activities in the training and marketing fields, Seielstad said

Previously serving as editorial manager, Saunders has been with Haig and Patterson since 1950, when he joined the firm as senior writer. He has been closely associated with the production of many of the studio's industrial training and sales promotion programs in 嘌 the midwest.

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35mm Standard 35mm Hi-Speed 35mm NC • 35mm BNC

BELL & HOWELL Standard • Eyemo • Filmo

ARRIFLEX 16mm • 35mm

WALL 35mm single syslem

ECLAIR CAMERETTE 35mm • 16/35mm Combination

AURICONS

all models single system Cine Kodak Special Maurer • Bolex Blimps • Tripods

DOLLIES

earless Panorom Mc Alister Crab Platform • Western 3 Wheel Portoble

LIGHTING

Male Richardson Bardwell McAlister Colortron Century Cable Spider Boxes **Bull Switches** Strong ARC-Trouper 10 Amps 110V AC 5000W-

2000W-750W CECO Cone Liles (shadowless lite) Gotor Clip Lites Barn Doors Diffusers

ZOOMAR 35mm

Dimmers

Reflectors

EDITING

Mavialas · Rewinders Tables • Splicers Viewers (CECO)

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SOUND EQUIPMENT

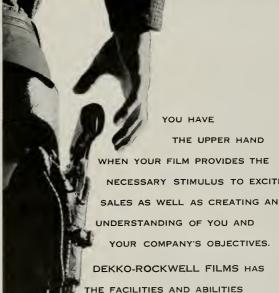
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Portable Mike Booms Portable Power Supplies to operate camero and recorder

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THE MOST important decision a sponsor has to make in connection with any motion picture project is the selection of the producing company that is to do the work. Year after year, many of the most experienced users of films keep coming back to:

LESLIE ROUSH PRODUCTIONS, INC.

130 HERRICKS ROAD MINEOLA, L. I., N. Y.

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

New Filmosound Model Features Safety Interlock

☆ A rewind safety interlock and sealed lubrication are featured on a new model of the Filmosound 16mm motion picture projector manufactured by Bell & Howell Company, Chicago.

The new Filmosound 385 projector has a rewind safety interlock built into the newly designed take-up reel arm, to prevent a common cause of film breakage. The arm has a spindle which automatically disengages the rewind gear when the reel of film is removed. The projector cannot accidentally be started in the rewind position when a new film is to be shown.

The new unit's factory-sealed lubrication eliminates the need for oiling the projector, and assures



New Filmosound "385"

the proper amount of lubricant for each moving part, the manufacturer notes. The Filmosound 385 has a 15-watt amplifier and a voltage regulator which keeps voltage to the photocell constant. Reserve gain (not needed for normal operation) is provided to compensate for variation in soundtracks and to assure ample sound volume in low-voltage areas.

The single-case 385C Filmosound projector has an 8" speaker. Other models are available with 12" auxiliary or 25-watt power speakers, in matching cases.

Sound Synchronizing Kits Designed by Eastman Kodak

☆ Simplified production of 16mm magnetic lip-synchronized sound motion pictures is promised with the use of three new sound-syn-

chronizing kits introduced as auxiliary equipment for the Kodak Pageant Magnetic-Optical Sound Projector.

Eastman Kodak Company's new magnetic recording aids include the Kodak Synchronizing Brake Kit, the Kodak Synchronous Motor Kit, and the Kodak 2-Projector Synchronizing Kit. These kits may be attached to projectors without returning the projectors to the factory or repair shop. No modification of the projector mechanism is required.

The sound-synchronizing kits permit: the use of the Kodak Pageant Magnetic-Optical Sound Projector for on-set recording of lip-synchronized sound with a synchronously-driven taking camera, previewing and editing before sound and pictures are combined on one piece of film; the combining of sound and action into one synchronized master print; production of duplicate in-sync sound tracks.

New Processor Handles Up to 5,400 Ft. of Film Per Hour

☆ The Filmline R-90 Processor, which processes 16mm reversal, negative and positive film at speeds up to 5,400 feet per hour at 68 degrees F, has been announced by Filmline Corp., Milford, Conn.

The processor's standard equipment includes stainless steel air squeegees, an oil-less air compresor, a developer recirculating pump, replenishing fittings, a filter



Filmline R-90 Processor

and spray bar, and an air agitation system with a control valve for the bleach tank.

Filmline's "Temp-Guard" temperature control system with thermostats provides refrigeration and heating for all chemical solutions. A variable speed transmission and

film speed tachometer, and a footage counter, offer a wide range of speeds and developing times. The unit's feed-in and take-up elevators allow continuous operation. Two dial thermometers continuously indicate drybox and developer temperatures.

All of the processor's drive components and gears are mounted on ball bearings or roller bearings and the unit's heavy 16-gauge stainless steel tanks are provided with bottom drain valves. Two 1200-foot daylight magazines are supplied with the R-90: 220 volts, 60 cycles, single phase, 30 amperes. Other voltages are available.

1,000-ft. Blimp Designed for Arriflex 35 Cine-Cameras

☆ A new 1,000-ft. Arri blimp, designed to accept any recent model Arriflex 35 cine-camera, has been announced by Kling Photo Corporation, distributor.

To use the Arriflex 35 camera



Open View: magazine in place

in the 1,000-foot blimp, the regular DC handgrip motor is unscrewed and replaced by the standard Arri synchronous motor drive. The entire unit is placed inside the blimp, where it rests on rubber blocks for proper sound insulation.

The new blimp accepts 1,000foot Mitchell magazines. Before the magazine is placed in the blimp and attached to the camera, a special adapter is joined to the magazine. No modification is needed on the magazine proper. The adapter carries the sprocket magazine mouth of the regular Arriflex 35 magazine on its lower side, while its upper part fits to the Mitchell magazine and is secured to it by a knurled screw and spring latch. These two parts are connected by a flexible bellows.

Although the Mitchell magazine is placed on the camera in the same way as the Arriflex magazine, its weight does not rest on the camera, but on rubber buffers extending from the interior blimp



Side View: shows new eyepiece

walls. The adapter's two sprockets are driven by the camera. The magazine take-up spindle is driven by a separate torque motor located inside the blimp and connected to the magazine by a belt.

The Arriflex 35 camera's "through-the-lens" focusing and viewing feature is maintained with the blimp. The regular camera door with finder system is replaced with a special door and the blimp has its own optical system which connects to the camera. The magnifying eyepiece on the rear of the blimp is equipped with a rubber eyecup and foam-plastic cushion.



Rear View: note shutter "dial"

An auxiliary finder, such as the Mitchell or Ceco, can be attached to the door of the blimp.

Focusing and diaphragm adjustments are controlled from the outside of the blimp and transmitted to the taking lens through a drive-coupling system. A large knob located on the front left of the blimp actuates the diaphragm. Three knobs are provided for focusing, one each on the front left and right side of the blimp and one on the rear of the blimp.

Diaphragm setting and distance (CONTINUED ON PAGE 191)

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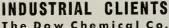
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FILM AWARDS

(also see pages 20, 26, 192, 194, 197)

BRUSSELS INTERNATIONAL EXPERIMENTAL FILM COMPETITION

Sponsored by the World Film Festival and La Cinematheque de Belgique (Belgian Film Library) as part of the 1958

Universal and International Exhibition of Brussels Monday through Sunday, April 21 to 27, 1958 Entries Closed February, 1958

PURPOSE: To encourage free artistic creation, the spirit of research and pioneering effort by all independent film producers throughout the world.

DEFINITION: The term experimental shall be defined as any attempt to explore new developments of cinematographic expression, or contents which touch on subject matter unfamiliar in the cinema.

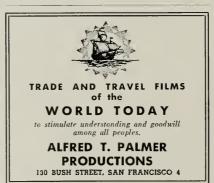
ELIGIBLE FILMS: All productions, 16mm and 35mm, sound or silent, black & white or color, of any length, produced since January 1, 1955, which fall into the classification of avantguarde or experimental films, essays in film poetry and abstract compositions; all original creations falling outside the familiar pattern of commercial film entertainment.

AWARDS: Two Grand Prizes of the Universal Exhibition will be awarded to the two best experimental films, the first of which will receive a gold medal, the second a silver medal. Six other prizes which are bronze medals, will be awarded on grounds determined by the jury. All entries chosen for competition will receive a medal specially struck for the 1958 Universal and International Exhibition.

JURIES: A Selection Jury will consider all entries and eliminate any productions falling outside the definition of experimental or below the required standard of originality. A Competition Jury, composed of personalities from the literary, art and film fields, will award the prizes.

Special Film Entry Information

☆ Film producers and sponsors in the U.S. who desire to enter films for Brussels competition are advised to direct inquiries to Miss Jean Dalrymple, c/o the Office of the Commissioner General, U.S. Exhibit, Brussels International Exhibition, Room 100, 45 Broadway, New York 6, New York.



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Hollywood 38, Calif. Webster 8-8541

New A-V Products:

(CONTINUED FROM PAGE 189)

setting are observed on large detachable scale bands located behind the soundproof, internally illuminated observation windows on both sides of the blimp. These scale bands are individually callbrated for each lens and are changed to match the taking lens.

The blimp features an extra large rectangular front port with optical glass window. Wide angle lenses such as the 18mm Taylor Hobson Cooke or 20mm Schneider Cinegon can be used. In addition to the front port, three doors provide access to the blimp interior. The blimp housing is a magnesium alloy die casting. It is lined with 10 alternating layers of goat-skin, foam plastic and sheet lead and finished with grey corduroy lining.

New Fairchild Processor Develops 16mm Film Rapidly

☆ An automatic self-feeding portable rapid film processing device able to develop dry to dry 16mm film at the rate of up to 10 feet per minute and still attain commercial quality has been announced by the Industrial Camera Division of Fairchild Camera and Instrument Corp.

Known as the Mini-Rapid 16, the device is said to make it possible to have an ordinary 100-foot roll of black and white film ready for projection on a screen within 20 minutes after shooting.

Major elements in the new processor, about the size of a standard file drawer, are interchangeable film transport plastic inserts containing a high speed developer, a rapid fixer, a hypo climinating agent and a static rinse. Provision also has been made for the



11:15 a.m.—the camera analyzes a punch press operation . . .



11:18 a.m.—film is dropped into Multi-Rapid 16 processor.

use of an accessory tank for circulating water.

Drying is carried out by a high velocity air jet on the emulsion side of the film. The resultant film is of commercial quality; more permanent quality may be obtained by running the film a second time with the tanks filled only with (CONTINUED ON PAGE 193)

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FILM AWARDS

(also see pages 20, 26, 190, 194, 197)

TENTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by The Canadian Association for Adult Education

> The Canadian Film Institute. The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.

Manager: Canadian Film Institute, 142 Sparks Street, Ottawa 4, Ontario,

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-Theatrical, arts and experiment, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation. Films released since January, 1956 are eligible for award.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category. No Honorable Mention will be offered in this year's competition.

VANCOUVER INTERNATIONAL FILM FESTIVAL

Sponsored by the Vancouver Festival Society Vancouver, British Columbia July 19 to August 16, 1958

AWARDS AND JUDGING: Plans are in process to establish standards of judging and the types of awards to be given. For information on the judging and awards, write: The Vancouver Festival Society, Rooms 7 & 8, 16th floor, Hotel Vancouver, Vancouver, B.C.

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Our sound stage and old sound department have been closed to make room for new, modern studios with a complete Westrex sound system.

Following is a list of some of the equipment that is still available for sale at greatly reduced prices.

Cameras: Cine Special; Aurican Super 1200 Pro; 16mm Maurer; complete with all accessories.

Lenses: Several matched sets of Ektar and Cooke lenses.

Lights: Practically new MR double broads, and others.

Sound Equipment: Complete studio, Maurer recorder, Model 10; magazines; racks; mixers; two Maurer optical and magnetic dummics; rack including A and B supply for 8 dummies; two PV 100 Reeves 16mm magnetic recorders; one Reeves two position portable mixer; one table including two 16 inch Presto professional turntables with WE vertical and lateral pick-ups; equalizers; faders; amplifiers; and power supply; two other pick-

Laboratory Equipment: Fonda Positivenegative 16mm developing machine, can be converted to 35mm or 35mm-16mm combination. Neumade Film Cleaner.

Miscellaneous: Tricycle dollies; tripods; camera motor; prompter; scenery; props;

> Write for latest price list or phone FEderal 3-4000

BYRON, INC. 1226 Wisconsin Avenue Washington 7, D. C.

New A-V Products:

(CONTINUED FROM PAGE 191 water. Film lengths as short as 1 foot or as long as 400 feet may be processed without having to change or add to the chemical

The unit is made of welded



11:34 a.m.—film is ready for projection and study . . .



11:38 a.m.—film of punch press operation is being reviewed.

stainless steel with an aluminum rear housing. All chemical tanks, which hold 18 ounces of liquid each, are easily removable for rinse cleaning and renewing of solutions. All compartments are accessible for clearing and wiping by hand. In ordinary use the unit is placed on a table for operation; no fasteners are needed.

Weight of the Mini-Rapid 16 is 70 lbs. dry. It is 27" long, 12" wide and 13" high.

New Time-Study Projector Has Single-Frame Operation

☆ Flicker-free projection at speeds of 6 to 20 frames per second is said to be possible with the new Weinberg-Watson modified version of the Kodak Analyst projector, introduced by Camera Equipment Co., Inc., New York.

The projector gives single frame operation in both forward and reverse. Special construction allows the projector to be stopped indefinitely on any single frame without damaging the film. Quick transition from continuous to single frame operation is provided. Film transport and direction of film travel can be controlled re-

Designed at the University of Rochester School of Medicine and Dentistry, the projector is applicable to such uses as analyzing school or professional sports films, industrial time and motion studies, or films of manufacturing processes.

Electronic Tel-Animaprint Automates Hot Press Work

A new Electronic TEL-Animaprint hot press machine has been announced by S. O. S. Cinema Supply Corporation, New York City. The electronic hot press is described as automating the production of titles, crawls, flip cards and advertising copy.

Ordinary printer's type is heated in the typeholder and impressed upon black, white or any color foil. This is applied to paper, cardboard, acetate, artwork or photographs. Maintenance of the correct level in the heating of the type, regardless of room temperature, is possible with the electronic unit via a thermistor and an electronic assembly.

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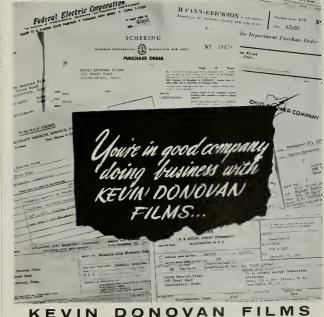
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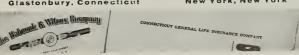
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(CONTINUED ON PAGE 195)

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FILM AWARDS

(also see pages 20, 26, 170, 192, 197)

SIXTH ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by The Film Council of Greater Columbus Wednesday and Thursday April 16 and 17 The Southern Hotel Deadline for Entries: March, 1958

FESTIVAL CATEGORIES

Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films -Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture. This year Health, Mental Health and Religion have been included in this category.

Home Movies: Entries for Columbus and Franklin County only. This is a new category and will serve to increase local attendance at the festival. Chris Columbus Awards will be given to winners in the categories of Family, Gardening & Flowers, Home Animal Scenes and Vacations.

Cultural Arts and Theatre: Feature Motion Pictures, American and Foreign; Art Sculpture, Painting, Home Art Hobbies, Music, Play Production. Experimental films.

Special Medical Category: Films produced by doctors, university medical schools, and pharmaceutical firms.

ENTRY: Film producers and sponsors are invited to enter any films they have produced during 1955, 1956 and 1957, provided the films have not been entered previously in the Columbus Film Festival. Entries should be accompanied by 3x5 cards (for preview committees) noting: color or black and white; running time; brief summary of film's content. Films will be judged by professionals in the various fields. Entry fee per film is \$3; \$5 in case of a feature picture of 80 minutes or more. Entrant also pays roundtrip postage on films. Companies are invited to send literature for lobby display and poster art.

SCREENING SCHEDULE: Wednesday, April 16. This year only one screening session will be held in the Assembly Room of the Columbus Public Library, from 6:30 p.m. to 11:00 p.m. with a refreshment break at 9.

AWARDS: This is the second year for the "Chris" Award, a certificate showing a photographic reproduction of the 20 foot, 7,000 pound bronze statue of Christopher Columbus, presented to Columbus, Ohio as a gift from the people of Genoa, Italy on Columbus Day, 1955. This award is given to the outstanding films selected by professionals in various fields. The awards are presented at the Award Banquet.



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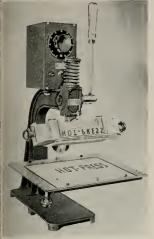
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68 WEST 45th ST., NEW YORK 36, N. Y. MUrray Hill 2-2928

New A-V Products:

(CONTINUED FROM PAGE 193)

Manipulation of dials to correct temperatures is unnecessary with the controlled unit which was developed by the Fenwall Company. The Electronic TEL-Animaprint



Electronic Tel-Animaprint

is supplied with a 9" self centering typeholder, calibrated precision linefinder and anodized animation peg bar line-board. Present owners of the standard model can convert with an Electronic Heating Control Kit.

New 150-Watt Prajector Added to 4 McClure Units

A new 150-watt projector will be standard equipment on four Picturephone sound slidefilm units manufactured by O. J. McClure



McClure 150-Watt Projector

Talking Pictures, Chicago. Picturephone models D, L, M and J are equipped with the new projector, providing increased screen brilliance.

Used in the projection of 35mm single-frame filmstrips with recorded sound, the 150-watt projector features push-in threading, convection cooling and convenient framing. Of streamlined design and finished in aluminum, the projector's parts are easily accessible for the replacement and cleaning of lamps, condensers and lenses.

Filmstrip Cans of Plastic

☆ New filmstrip cans of colorful, durable and flexible plastic have been announced by FilmKare Products Company, 446 West 43rd Street, New York.

Designed to fit all regulation filmstrip storage and shipping containers, FilmKare cans are made in red, yellow, green and blue colors, are light in weight, sturdy and smooth to prevent scratching. A specially constructed lid will not "pop off."

Prices range from two dollars for three dozen cans to \$21 per thousand for large orders.

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1957 Highest Business Year for Eastman Kodak Company

☆ Sales and earnings of Eastman Kodak Company in 1957 were the highest in the company's history, according to a report by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

"Over-all, 1957 was the company's best year," Hargrave and Chapman reported. "The long-term trend of the company's sales continued upward at a rate above the growth of the U.S. economy."

In the 1957 report, the Kodak officials noted increases in the company's total volume of production, the number of new products introduced, dividends on common shares, employee wages and the number of share owners,

Consolidated sales of the company's United States establishments in 1957 amounted to \$798,283,443, about 5 per cent more than the 1956 total of \$761,689,559. Net earnings after taxes were \$98,108,305, an increase of 4 per cent over the \$94,162,004 in 1956, the best previous year for sales and earnings.

Photographic equipment made by Kodak's Apparatus and Optical Division in Rochester. New York, increased in total sales over 1956. Total sales of photographic films, papers and chemicals also advanced over 1956 but professional motion picture film sales were moderately below 1956, it was reported.

Arriflex Leasing Plan Told by Kling Photo Corporation

☆ Prospective users of Arriflex 16mm and 35mm Mirror-Reflex Motion Picture cameras are being offered a new "pay-as-you-produce" leasing plan, according to Kling Photo Corporation, New York distributors.

The Arriflex equipment is available on the leasing plan through all Arriflex-franchised dealers who arrange the user's lease with National Equipment Rental, Ltd., Floral Park, New York.

Leases may be arranged for up to three years to suit individual needs. The cost of the lease amounts to about 9% of the purchase price per year. At the expiration of the original lease, the user has the option to purchase the equipment for 10% of the original cost, to arrange a lease for completely new equipment with the original equipment as a trade-in or to sign a new lease at a reduced.

THE BUSINESS NEWSREEL

Trends and Names in the News Events of the Month

Movielab's Business Volume Up Half Million in 1957

The increases in virtually every category of film processing resulted in a half-million dollar rise in annual volume during 1957 for Movielab Film Laboratories and Movielab Color Corporation, New York City, according to Saul Jeffee, president.

Industrial motion pictures, television commercials and television programs were cited as sparking the uptrend in Movielab's business. The organization anticipates a continued expansion in the film processing business during 1958.

Movielab Color was credited for a large share of the company's growth. The Movielab Color processing facilities were designed by Movielab's own engineers in cooperation with Eastman Kodak Company and other leading suppliers.

In 1957, Movielab spent \$2,-000,000 on expansion of processing facilities at its Manhattan building and now has a capacity of over 1,100,000 feet of film per day. To handle the growing volume of business, which includes secret government work and a steadily increasing trade from Latin America and all parts of the United States, Movielab's staff has been enlarged $40^{o'}_{o}$ in the past year.

Besides processing facilities, Movielab maintains a private projection theatre and 65 editing and film storage rooms in the Movielab Building at 619 West 54th Street in New York.

Brown Named A-V Equipment Sales Manager for Graflex

Appointment of James S. Brown as manager, audio-visual equipment sales for Graflex, Inc., Rochester, N. Y., has been announced by H. Q. Schumacher, vice president.

This new position resulted from the assumption by Graflex, Inc., a subsidiary of General Precision Equipment Corp., of manufacturing and distribution functions for the audio-visual equipment line of the Society for Visual Education, Inc., Chicago.

Before coming to Graflex, Brown served as administrative assistant to the president of SVE. He entered the industry in 1951 with Ampro Corp., manufacturer of tape recorders and motion picture projectors, whose product sales later became a responsibility of SVE, a member company of General Precision Equipment Corp. Ampro and SVE equipment sales have since become the responsibility of Graflex.

Byron Installs New Westrex Hi-Fi Recording System

☆ Byron, Inc., Washington, D.C., has completed installation of a new Westrex high-fidelity recording system, said to be the first of its kind in the 16mm film industry in the United States.

Designed and engineered jointly by Byron and Westrex, construction and installation of the system took almost a year.

The system includes two mixer studios, two narrator studios, theater recording studio with both 16mm and 35mm projection facilities. All rooms "float" independently of each other.

Recording facilities include two 35mm and two 16mm optical dubbers, two 35mm and four 16mm magnetic dubbers, three 16mm and one 35mm magnetic recorders, 16mm film recorder, 1/4-inch tape with Rangertone sync.

The 8-input re-recording console has sliding faders, graphic equalizers, effects filters, and high and low position filters. Entire system is interlocked for forward or reverse.

Other features include looping facilities, high-fidelity monitoring systems, double-speed transfer system, and track processing by latest spray method. Individual editing rooms are provided with a Westrex editor, with or without editorial personnel. A complete music and effects library is available.

Williams and Mann Join Rager Wade Productions

☆ Roger Wade Productions, Inc., motion picture producers, announces two new appointments: Thomas B. Williams, in charge of sound slidefilm production and Howard A. Mann as chief film editor.

Williams comes to the company from Transfilm, Inc., where he served as production manager of its sound slidefilm department and as account executive. Prior to that, he was writer-producer-director of the visual education section of General Electric Co. in Schenectady.

Man will serve as chief editor of all the Wade organization's motion pictures and television commercials. He was formerly with Hartley Productions, Robert Yarnall Richie Productions and Transfilm.

Fred England Joins JHO

☆ A. E. Gedelman, treasurer of The Jam Handy Organization, announces that Fred C. England has joined the financial department of Jam Handy, producers of motion pictures, slidefilms and live shows. England previously was associated for 10 years with Encyclopedia Britannica Films.

* * * Henning and Cheadle Names R. D. Schwartz Account Exec

☆ Robert David Schwartz has been appointed account executive in the Chicago office of Henning and Cheadle, Inc., according to F. E. Harrold, vice-president.

Schwartz formerly was advertising and sales promotion manager of Deepfreeze Home Appliances and an account executive with Arthur Grossman Advertising, Henning and Cheadle, with head-quarters in Detroit, produces merchandising, promotion and training programs.

Hutchings Named Vice-Pres. of Kling Film Productions

☆ William C. Hutchings has joined Kling Film Productions, Chicago —as vice-president, according to Robert Eirinberg, president.

Hutchings will concentrate on major industrial film sales—particlarly sales training and sales promotion programs.

Formerly executive vice-president of United Film and Recording Studios in Chicago, Hutchings is experienced in the broadcasting music and film fields. At one time he was general sales manager of the Radio and Music Division of the Brunswick - Balke - Collender Company.

Alexander Film Co. Appoints Parker Theatre Div. Manager

☆ Clifford Parker has been appointed vice-president and general manager of the theater division of Alexander Film Co., Colorado Springs, Colorado. He will direct the activities of Alexander's national sales force. Parker formerly was general sales manager for the company, producer of shortlength advertising films.

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FILM AWARDS

(also see pages 20, 26, 190, 192, 194)

10TH INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

The Lido, Venice, Italy
June 10 to November 4, 1958

Closing Date for Entries: May 31, 1958

★ This exhibition is made up of seven separate cinematographic events, as follows:

1st International Exhibition of Film on Art
—June 10 to 12 (on the opening of the 24th
Biennale of Figurative Art)

10th International Exhibition of Film for Children—July 17-27

9th International Exhibition of the Documentary and short Film—July 17-27

4th International Exhibition of the Film Book and the Film Journal and Magazine— August 15 to September 15

2nd International Exhibition of the Newsreel—August 22nd

19th International Exhibition of the full length feature film—August 24 to September 7

3rd International Exhibition of the Scientific-Didactic Film—October 30 to November 4 at the University of Padua.

AWARDS: A prize is awarded for the best film in each event. Certificates are presented to the entrants of all films selected for the exhibition.

ENTRY INFORMATION: Producers and sponsors in the U.S. who wish to enter films in overseas film festivals, (particularly Edinburgh and Venice) are advised to send full details (but not film prints) on entries to Harold Wigren, Coordinator for the Advisory Committee, Council on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

A New Overseas Film Arrangement

☆ Progress is being made for improved handling of sponsored, educational (classroom) and documentary films from U. S. sources, suitable for overseas exhibition. A new Advisory Committee, representing principal 16-mm educational, business and professional audio-visual groups is working on the problem.

Plans call for careful advance review of prospective entries by correspondence. Prints will then be screened by appropriate groups and a \$15 handling fee charged only if the film is accepted for overseas shipment.

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Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison. New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio. Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

LOUISIANA

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films, Howard and Centre (Since 1920) Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

Engelman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

· OHIO ·

Academy Film Service, Inc., 2110 Payne Ave., Cleveland

Fryan Film Service, 1810 E. 12th

The Jam Handy Organization,

Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthue Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

COLORADO

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

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Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118

Lane Named to New Post in

EXECUTIVE NOTES:

Kodak International Division Appointment of William P. Lane

as assistant general manager of Eastman Kodak Company's international division has been announced by Richard B. DeMallie, the division's general manager.

Lane has been manager of export sales and manager of Kodak's affiliates in Latin America and the Far East. In his new post, he will continue general supervision of these areas and will be in charge of the international division when ever DeMallie is in the field.

Frank R. Zierer, assistant manager of Kodak Mexicana, Ltd., has been named assistant manager for Kodak's affiiliates in Latin America and Hugh J. Knapp has been promoted from assistant manager to manager of the export sales department.

Lane joined Eastman Kodak in 1924. He served in various managerial capacities in the Orient before and after World War II and was appointed manager for the Far East in 1947. He was named manager for Latin America last

spring.

With Kodak since 1929, Zierer has held positions in sales, distribution and other phases of the business and was appointed assistant manager of Kodak Mexicana, Ltd., in 1940. Knapp started with the company in 1934, joining the international division in 1946. After assignments in the Orient for the past 10 years, he returned to Rochester recently to become assistant manager of export sales.

Roy Low Now in Charge of Gordon Camera Division

☆ Roy Low has been designated as sales engineer in charge of the motion picture camera division of Gordon Enterprises, North Hollywood, California, by George W. Sutphin, director of customer services. Formerly in charge of the engineering library at Gordon Enterprises, Low has also worked as a camera technician for the firm.

Named Vice Presidents

A Election of three new resident vice-presidents has been announced by W. H. Hendren, president of United Film Service, Inc., producers and distributors of theatrical screen advertising. They are: Lawrence M. Goodwin, Detroit; J. Frank Carpenter, Chicago; and Jack V. Shippee, San Francisco. P

BUSINESS SCREEN BOOKSHELF SERVICE

Your Convenient Mail Order Source for Useful Audio-Visual Books and Guides

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- 103 16mm Sound Motion Pictures, by W. H. Offenhauser, Jr. A complete manual for the professional or amateur 16mm producer. Interscience Publishers, Inc., 565 pages....\$11.50
- 105 Handbook of Basic Motion-Picture Techniques, by Emil E. Brodbeck. Basic know how for both amateurs and professionals. McGraw-Hill Book Company, Inc., 307 pages..\$6.50
- 106 The Recording and Reproduction of Sound, by Oliver Read. A complete, authoritative discussion of audio in all its phases. Howard W. Sams & Co., Inc., 800 pages.....\$7.95
- 107 Stereo Realist Manual, by Willard D. Morgan, Henry M. Lester and 14 leading 3-D experts. A complete manual of modern 35mm stereo photography illustrated with 3-D photos in color and black and white. A special viewer is included in the book. Morgan and Lester, 400 pages...\$6.00

TELEVISION PLANNING AND PRODUCTION:

- 202 Movies for TV, by John H. Battison. A comprehensive technical guide to the use of films in television programming. Covers the basic principles of the medium, equipment, program planning. Macmillan Co., 376 pages...\$5.00
- 204 The Television Commercial, by Harry Wayne McMahan. A new and enlarged edition of this practical manual on television advertising. Shows how to create better commercials, both from advertising and film production view-points. Hastings House, 223 pages........................\$6.50

- 209 An Ad Man Ad-Libs on TV, by Bob Foreman. Here is every facet of TV, as seen through the eyes of a man in this business since its beginning. This amusing book contains a wealth of information for the neophyte as well as the experienced. Hastings House, 173 pages......\$4.50
- 210 How To Get Rich In TV–Without Really Trying, by Shepherd Mead. A hilarious treatment of "case histories" in the TV business, liberally sprinkled with clever cartoons. A good gift item for those in TV or people who wish they were. Simon and Schuster, 180 pages.........\$2.95

GENERAL REFERENCE BOOKS:

- 301 The Dollars and Sense of Business Films, by the Films Steering Committee of the A.N.A. An analysis of the actual cost and circulation records of 157 important business firms. Association of National Advertisers, 128 pages........\$2.00

AUDIO-VISUAL METHODS & MATERIALS:

- 403 Audio-Visual Aids to Instruction, by McKown & Roberts. How to program audio-visual devices for education. McGraw-Hill Book Co., 493 pages\$4.75
- 405 Audio-Visual Techniques, by Chandler & Cypher. A guide to enriching the curriculum with a wide variety of audio and visual materials. Noble and Noble, 252 pages......\$3.50

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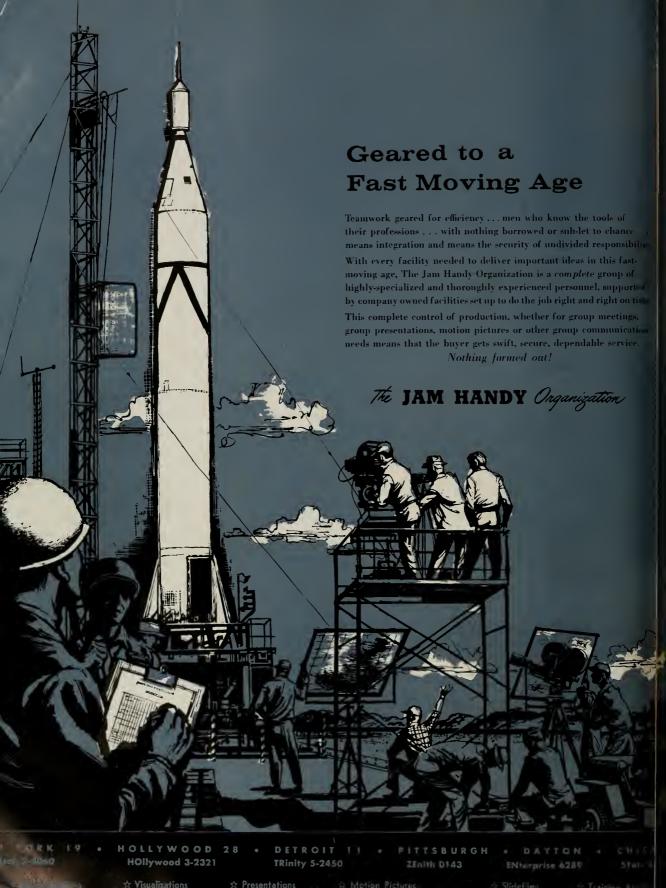
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AGAZINE

NUMBER

VOLUME

NINETEEN



SALES FILM GURDE 400



BIRTH OF BUTYL: PAGE 30



GULF OIL RESEARCH: PAGE 50





They're off to watch your public relations film

Public relations films are part of farm living in summer months. A Hollywood feature and a public relations film make up the program for free film nights — ROAD-SHOWS — in a thousand rural towns. In these theatreless towns not reached by TV, roadshow films are often the only movies folks see.

Henderson, Michigan, has had a roadshow each summer since 1934. Folks in Steuben, Wisconsin, have enjoyed theirs for 17 summers. And Montrose, Iowa, begins its 15th season in May. 1,027 Midwestern towns in all borrowed films for roadshows from Modern in 1957. Total attendance was 4,553,663.

Roadshow locations may be the town square in Fall Creek, Wisconsin, or the baseball diamond in Hubbard, Nebraska. Each roadshow is well publicized by local town merchants. They sponsor these free film shows to draw traffic to their stores on show nights.

And the folks come. They come from miles. With their families... welcoming a chance to shop and have fun. The Chamber of Commerce of Green Ridge, Missouri,

has shown free movies each week of the summer for 20 years. Crowds have averaged over three times town's population of 350. Average attendance at roadshows is about 275 persons.

Film sponsors who wish to reach the farm mark know this is a good way to do it. They also know the can keep their prints busy during summer months who ther audiences vacation. Last summer Eli Lilly Company showed THE BEEFMAKER (the story of the new hormone-rich feed Stilbosol) over 700 times roadshows to a total audience of 222,219 people. Salsbury's Laboratories presented PROGRESS IN POUL'S to 827 farm audiences with total certified attendance 1218,211 persons. 283,825 farm viewers watched BIG ST by Anheuser-Busch. Inc.

You can't keep 'em down on the farm when the soundshow that night. So why don't you put your shift on the road this summer and increase your recognits among farm families. Modern will be happy to give if the facts.



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the national safety film awards

National Committee on Films for Safety Cites 28 Winners as Outstanding 1957 Motion Pictures and Sound Slidefilms

Sponsored Motion Pictures and sound slidefilms swept all but five of the 28 citations announced by the National Committee on Films for Safety covering subjects produced or released in 1957.

A total of 75 sound films and slidefilms were judged in the 15th annual competition, the purpose of which is to stimulate production and use of films on accident prevention and to encourage their higher quality.

Sponsored films won six of the eight highest awards—bronze plaques — in the four principal categories: occupational; traffic and transportation; general; and theatrical. Seventeen of the 20 awards of merit in these same categories also went to sponsored productions.

Dual Awards to Two Studios

Two producers had a pair of contest winners in the competition. Cal Dunn Studios produced a film and a six-film series for National Safety Council which won a bronze plaque and a merit award, respectively, in the occupational category; and Texas Industrial Film Co. produced two occupational safety motion pictures for AT&T which received awards of merit

In the occupational films category, plaques were awarded to:

Danger—Roofers at Work, 18 min., color and b/w, sponsored by Florida Industrial Bldg. Assn., and produced by the University Broadcasting Services, Florida State University.—The film illustrates employee working hazards on roofing jobs.

Falls Are No Fun, 10 min., b/w, sponsored by National Safety Council and produced by Cal Dunn Studios.—This is an instructional cartoon film showing types of falls and how to prevent them.

Occupational Merit Awards Awards of merit for occupational films were made to:

Chain Saw Safety Pays Off,

24½ min., color and b/w, sponsored by Homelite, Division of Textron, Inc., and produced by Victor Kayfetz Productions, Inc.—Stressing maintenance and safe operation of chain saws.

Lock and Tag, 23½ min., color and b w, sponsored by Safety & Fire Protection Div., E. I. d. Pont de Nemours, and Savanna River Plant, AEC; produced by E. I. du Pont de Nemours and The Calvin Co.— Covering the importance of locking and tagging equipment to prevent accidents.

Pulp Makers' Film Cited

One Is Too Many, 28 min. color, sponsored by Pacific Coas Assn. of Pulp Manufacturers produced by Rarig Motion Pic ture Co.—Showing the emphasion safety, from top managemen to worker.

Safe Poles, 23½ min., color and Safe Work on Poles, 22½ min., color, sponsored by Film & Employee Information Div., Public Relations Dept., America Telephone & Telegraph Co.; produced by Texas Industrial Film Co.—Companion films, the first emphasizes the need for checking condition of the pole before the lineman starts his climb; the second instructs new employees in safe methods of pole climbing.

Safety on the Job at Sea, It min., b/w, sponsored by Militar Sea Transportation Service, Nav Dept.; produced by F. K. Rocket Co.—Covering various hazard and safety precautions aboar ship.

Merit Awards to Slidefilms

Sound slidefilm award of meri winners in the occupational cate gory were:

Judgment, 13 min., color, spon sored and produced by Phillip Petroleum Co. — Pointing ou common accident prevention measures around the service sta

Seven Doorways to Death, 15 (CONTINUED ON PAGE 64)

Issue Two, Volume Nineteen of Business Screen Magazine, published March 30, 1958 Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 28 Illinois by Business Screen Magazines, Inc. Phone BRiargate 48234. O. H. Coella, Ir Editor and Publisher. In New York: Robert Seymour, Jr., 489 Fitth Avenue, Telephon Riverside 9-0215 or Mürray Hill 2-2492. In Los Angeless Edmund Kerr. 104 Sa. Caror delet, Telephone DUnkirk 7-2281. Subscription \$3.00 a year; \$5.00 two years (domestid \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post offic at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Potent Ollice. Addres advertising and subscription inquiries to the Chicago Office of publication.

CASE HISTORY OF A SUCCESSFUL BUSINESS FILM *



* "THE STORY OF A MAIN STREET MERCHANT"

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Written and Produced for J. C. PENNEY COMPANY

JULY, 1952 THROUGH DECEMBER, 1957 20,311 NON-THEATRICAL SHOWINGS

AUDIENCE: 1,332,310

699 TELEVISION SHOWINGS -

ESTIMATED AUDIENCE: 15,973,640

"WEEKLY VARIETY" DATED MAR. 19, 1958 SELECTED IT AS ONE OF THE FIFTY OUTSTANDING FREE TELEVISION FILMS SHOWN BY TV STATIONS IN 1957. HONOR MEDAL—FREEDOMS FOUNDATION—1952 MERIT AWARD—BOSTON FILM FESTIVAL—1953



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A TWICE TOLD TALE

When Wernher Von Braun was explaining to newsmen how the U.S. satellite, "Explorer," was successfully launched and why it would stay in orbit for some time, he must surely have had the feeling he was going through

something for the second time.

Twenty-four months earlier he was explaining substantially the same thing at the Walt Disney Studio to Walt and a story crew who were beginning work on a film dealing with outer space. In a few months Dr. Von Braun's story, now augmented with animation, color and music, was on film and was being told to millions of Americans via the Disneyland tele-vision program MAN IN SPACE.

Today, in the light of the Sputniks and the Explorer, and particularly in the light of science's next objective—manned space travel—MAN IN SPACE becomes an important film

to all branches of our society.



MAN IN SPACE is of major interest to American business - and many industrial companies are:

1. Acquiring prints to use in their employee, community and public relations programs. 2. Recognizing what science educators have already attested — namely, that MAN IN SPACE can make a giant contribution in the classroom where the problem of motivating junior and senior high school students to seriously pursue courses in mathematics and other basic sciences is the prime hurdle the science teacher must overcome. Realizing that this gives them the chance to put a potent teaching tool in the hands of classroom teachers, many companies are donating prints to the schools in their area. Credit titles added to film identify donor.



The film runs 35 minutes—is in 16mm with color by Technicolor—sound on film.

If your company shares the concern of so

many others regarding our critical need for more scientifically trained personnel and should you desire more information, we'll be delighted to answer your inquiry.

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P.S. The second in Walt Disney's series of "Science-Factual" films—OUR FRIEND THE ATOM-is also now available in 16mm color.



BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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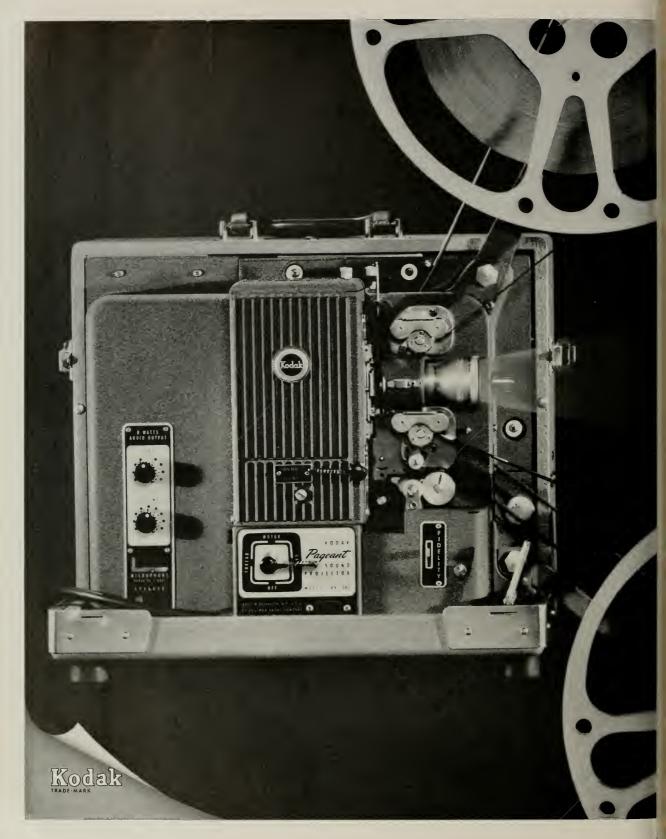
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KODAK MAKES AUDIO-VISUAL NEWS

ANNOUNCING A NEW KODAK PAGEANT SOUND PROJECTOR AT A NEW LOW PRICE

The new Kodak Pageant Sound Projector, Model AV-085, rolls prices back to 1955-56 levels. It lists for just \$439!* At the same time, it has all the essentials for good 16mm sound projection. The AV-085 is a true Pageant.

As with all Pageant Projectors, you never oil the AV-085: it's permanently lubricated for you at the factory. As with all Pageants, it is easy to operate, sets up in a jiffy with folding reel arms, attached belts, and simplified film path. And it has Kodak's exclusive Super-40 Shutter for added screen brilliance.

New features, too—There's a powerful, sensitive new amplifier, designed around printed circuits, to make it more compact, rugged, easy to service. It delivers its full rated 8 watts. For better listening, the speaker

is housed in a baffled enclosure which assures good response over its entire frequency range. The speaker itself is an 11-inch oval—shaped that way to make it compact—and designed to give you the same effective cone area as a conventional 8-inch round type.

The Model AV-085 has a new type of pull-down claw that's virtually wearproof, made of hard tungsten carbide. You'll have no problems with municipal electrical codes either—a new 3-wire cord provides for grounding, adapts to ungrounded outlets, too.

Ask your Kodak Audio-Visual dealer to demonstrate the new AV-085 Pageant. Or write for Bulletin V3-22 for full details. No obligation, of course.

*List price, subject to change without notice.

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SIGHT & SOUND

Vancouver Film Festival Wins Int'l Producer Group OK

the Vancouver International Film Festival has received the official approval of the International Federation of Film Producers Associations in Paris. The Federation is the organization which rules on the validity of film festivals throughout the world.

To be held July 19 to August 16, the Vancouver Film Festival is part of the Vancouver International Festival program which also features musical and dramatic stage presentations.

The event is sponsored by the Vancouver Festival Society, Vancouver, British Columbia. Recognition by the International Federation signaled the release of final invitations to film producers who have been waiting for official word before submitting entries. More than 160 entries are expected by Vancouver Festival officials. Twenty countries had submitted 120 entries as of March 1.

For information on the competition, write: The Vancouver Festival Society, Rooms 7 & 8, 16th Floor, Hotel Vancouver, Vancouver. B.C.

Falkenberg-Jacobs "Seminar" Planned for Italian Region

☆ Documentary film producers Paul Falkenberg and Lewis Jacobs will conduct a three-week seminar tour of the Abruzzi and Marche region of Italy from July 25 to August 15.

The trip is designed as a vocational seminar in film-making with twice daily briefing sessions by Falkenberg and Jacobs. The two will also point up opportunities for good filming.

The tour is open to anyone with knowledge of cinematographic fundamentals.

Under-Water Photography is New Firm's Specialty

A new Chicago organization. called Adventure Inc., has been set up by Jim Thorne, a specialist in under-water photography.

In addition to its specialty, the firm will offer counsel to motion picture firms, outdoor or scientific publications and a location guide service. A testing service for certain types of new equipment also will be offered.

The firm's motion picture and still film library, available to clients, includes a variety of underwater scenes and sequences.

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SIGHT & SOUND

"Schweitzer" Film, Westrex Sound System Get "Oscars"

The only documentary film to win a Motion Picture Academy "Oscar" for 1957 was *Albert Schweitzer*, a Hill and Anderson production by Louis de Rochemont Associates, Jerome Hill, producer.

Westrex Corporation and Todd-AO Corporation received "Oscar" statuettes for developing the method of producing and exhibiting wide-film multi-channel sound pictures known as the Todd-AO System. These awards were made in the scientific and technical class, which covers achievements which have a definite influence on the motion picture industry.

The Westrex contribution to the Todd-AO process is the six-channel stereophonic sound recording and re-recording system. Equipment used in the process was designed and built by Westrex Corporation's Hollywood Division.

The new sound system was first used in the Todd-AO production

of Oklahoma. Since then it has been used for Around the World in 80 Days and South Pacific.

Twelve scientific and technical awards have been presented to Westrex Corporation, its predecessor organization, Electrical Research Products, Inc., and its pareent company, Western Electric Company, Inc., by the Academy of Motion Picture Arts and Sciences.

Sponsor 3-Day Conference on Use of Business Films

☆ A three-day conference on the Use of Films in Business and Industry has been scheduled for May 27, 28 and 29 under sponsorship of the University of California and the San Francisco Film Producers Association. Sessions will be held at the University Extension Center in San Francisco.

Co-sponsors of the conference on the part of the University of California, in addition to the Extension Center, are the School of Business Administration and the Department of Journalism.

Sponsors of the conference hope it will be the first in a series of

annual gatherings of this sort.

Sessions will be aimed at giving a comprehensive view of the scope of some of the problems involved in business' use of motion pictures, and stimulating interest in gaining further information.

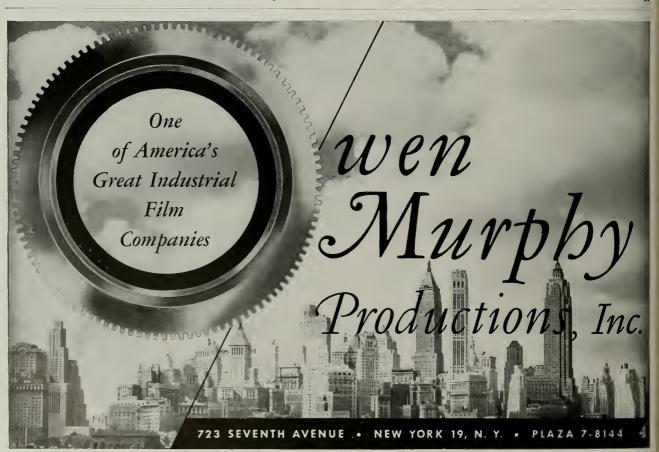
O. H. Coelln, publisher of Business Screen Magazine, will lead one of the conference sessions. He will discuss "Business Film Distribution Methods." Clyde B. Smith, motion picture producer, University Extension, is program co-ordinator.

Brennan to New Coast Post

☆ John J. Brennan has been appointed director of business affairs of California National Productions, a division of NBC. He was formerly business manager of NBC owned and operated stations and NBC spot sales.

MPO Executive Tours Mexico

☆ Marvin Rothenberg, vice-president of MPO Productions, Inc., has recently made a three week tour of Mexican film studios and location sites.



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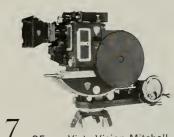




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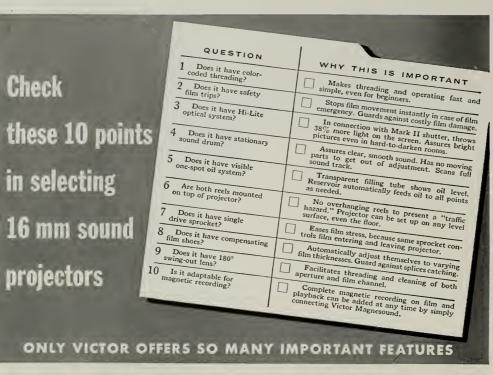


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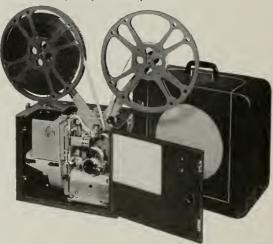
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U. S. Steel Films Reach 12,810,873 During Past Year

☆ Twenty-nine motion pictures sponsored by United States Steel Corporation reached a total audience of 12,810,873 during 1957. The U. S. Steel films were shown to 27,722 business, educational and social groups last year.

Added to coverage in all 48 states, Alaska and Hawaii, the corporation's pictures were screened for 35,424 viewers in foreign countries.

Leading U. S. Steel's 1957 nontheatrical film tallies was a favorite of 17 years service, Steel—Man's Servant—which was shown to 5,575 groups during the year.

Knowing's Not Enough, a safety film, was in second place with 3,330 showings. Knowing's Not Enough has been made available to other business organizations for use in promoting the national safety program. The film won the Occupational Film Award for 1956 presented by the National Committee on Films for Safety.

Not included in the 1957 totals were statistics on U. S. Steel's new theatrical release; Jonah and the Highway, now being shown in theatres throughout the nation. The film was released November 1, 1957. As of February 26, 1958, a total of 731 theatres reported showing the film on 2,110 days, to a total audience of 1,656,569. Jonah and the Highway recently was awarded a George Washington Honor Medal by the Freedoms Foundation.

SM Names Donato for TV

☆ Jose di Donato has been appointed manager of TV client service for Sound Masters, Inc. He is the latest addition to the company's expanding television commercial film department.

Mr. di Donato is a well known tv film specialist with many years experience in ad agencies.

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BUSINESS SCREEN EXECUTIVE

MGM-TV Names William Gibbs to Head Industrial Division

☆ William R. Gibbs has been appointed director of MGM-TV's commercial and industrial division, it has been announced by Charles C. Barry, vice president in charge of television for Loew's Inc.

For the past two years Gibbs has been television commercial production supervisor for Young & Rubicam, San Francisco, with headquarters at Warner Brothers studios. Previously he was television director for Fuller & Smith & Ross, and producer-director for the Jam Handy Organization in Detroit.

Gibbs succeeds Virgil E. Ellsworth, who has resigned.

Wilding Names Morton to Sales Administrative Post

☆ Appointment of Joseph Morton as administrative assistant, sales, for Wilding Picture Productions, Inc., Chicago, has been announced by Jack A. Rheinstrom, vice-president in charge of sales.

In addition to his new duties, Morton will continue to supervise Midwest TV Production and



Joseph Morton

Sales in coordination with Ted Westcott, who has joined Wilding as midwest manager of TV Sales, with headquarters in Wilding's main Chicago office. "In his new position as administrative assistant, sales, Morton's primary responsibility will be liaison between Wilding's sales and production departments," Rheinstrom said. Prior to joining Wilding, Morton was with Kling Film Productions and Young and Rubicam, Inc.

Ross Wetzel Studios Opens New Building in Chicaga

☆ Ross Wetzel Studios Inc. is the new corporate identity for Cartoonists, Inc., recently moved to a new location at 615 North Wabash Avenue, Chicago.

Ross Wetzel, president of the company since its organization in 1948, said the new name more accurately reflects the company's present activities, since it is now producing all types of art and photography in all areas of visual communication.

In its new location, the company occupies four floors totaling 12,000 square feet of space. William Lang don is general production manager Roger Sloan is sales manager and Russell Stamm is creative director

The company recently added to its studio equipment an Oxberr optical printer, said to be the firs of its kind in Chicago. Bob Shipley who operates the new printer, habeen with Wetzel since 1950. Pre viously he was with Hal Road Studios, Jam Handy and A. Georg Miller.

Wuest Named Exec Producer a Wilbur Streech Productions

☆ Appointment of Harry Wues as executive producer at Wilbu Streech Productions, Inc., Nev York City, has been announce by Wilbur J. Streech, presiden Before joining Wilbur Streech productions in 1954, Wuest free lanced as director and camerama on a number of industrial, edu cational and theatrical films.



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(CONT'D FROM PREVIOUS PAGE)

ed, and one of America's most respected educators has put his finger on a prime key to the solu-

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I can think of no more concrete contribution that a business or industry could make to help a teacher do a better job than furnish him one of the world's most potent teaching aids, an instructional sound motion picture. To use Dr. Killian's phrase, let business give the teacher "a new reach."

This is what I suggest. Let there be created an agency which could be called the "American Business Council for the Development of Educational Films." (The initials "ABCDEF" suggest that education must go farther than the "ABC's".)

This Council, composed of representatives from industry and education, could set forth a list of most-urgently-needed science and engineering education films. A film on, say, Dynamics of Rocket Engine Control Systems, then could be adopted for sponsorship by one of the leading companies in this field, where there is not only primary interest, but the very least information on the subject. The Council would serve in an advisory capacity to aid the selected film producer in developing an educationally-sound script, fitted to the curriculum where the need is greatest.

No Commercials in Films

A standard credit-title format, furnishing evidence of the sponsor's contribution, would identify the sponsor at the head and end of the film. No commercial or "sell" information would be permitted in the film itself.

Compliance with an educational film production code would be required, the basis of which could be the excellent "Criteria for Business - Sponsored Educational Films," published by the Association of National Advertisers.

The sponsoring corporation would foot the entire film production bill. Beyond that, one company may wish to donate several prints to schools of its choice, while another might wish to go further and donate several hundred prints to schools recommended by the

Or the prints could be bought at a printing cost, which would be only a fraction of the cost of a similar educational film produced on speculation. Smaller companies wishing to participate in this science-engineering film could make money grants to schools to finance purchase of prints.

Here are some of the more important standards that should be incorporated into these films:

They must be effective teaching

Science demonstrations must illustrate superior teaching tech-

Integrate With Curriculum

There should be sufficient correlation between the teaching techniques displayed in the film and the average classroom situation to inspire the teachers who use the film to improve their own methods.

The film lessons should, whenever possible, illustrate applications of modern (even futuristic) technology now in use in American

The scientific and engineering (CONTINUED ON PAGE 20)

SOURCE-ALL SERVICES

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- 1. ANIMATION (Simple, Complex, Cartoon)
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- Sound Stage, Location)
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1105 TRUMAN ROAD



Gordon Yoder shooting flood damage in the Dallas area

"For widest exposure and processing latitudes...

my choice is Du Pont film,"

says Gordon Yoder, staff cameraman in Dallas, Texas, for Hearst Metrotone News, Inc.

Mr. Yoder, winner of the 1957 title, "Newsreel Cameraman of the Year," in the N.P.P.A.—Encyclopaedia Britannica contest, tells us that all his 35 mm work is done with Du Pont Superior® 2 and "Superior" 4 Motion Picture Film.

Like all newsreel cameramen, Mr. Yoder must be able to count on the latitude of his film since news coverage can't be reshot. "Regardless of indoor or outdoor lighting, temperature, action, weather, I have to come up with usable shots," he says. "In addition, I can't even process my own film—it's rushed to New York and developed there. So I can't compensate for varied exposure by controlling the processing.

"Despite this handicap," Mr. Yoder continues, "I can still shoot confidently with Du Pont film. There has been only one exposure complaint from my office in ten years and, even then, the story was usable!"

For newsreels, commercials, features—for every TV use—there's an ideal Du Pont film. For more information, call the nearest Du Pont Sales Office. Or write Du Pont, Photo Products Department, 2420-2 Nemours Building, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.



Better Things for Better Living . . . through Chemistry



Science Challenge:

(CONTINUED FROM PAGE 18) principles outlined in the films should be demonstrated, when this can be done, by the actual men who developed them or made historic applications of them.

The films should show how one science depends on another. For example, a physics film should show how this science may depend on chemistry, mathematics or astronomy before the particular theory under study can be put to practical use.

Always, the importance (and, in some cases, the rewards) of the fields being portrayed should be reflected in the films.

500 Films Are Needed

What films are needed? Dr. Killian referred to 90 necessary films in physics alone. I should guess that 500 are in great need in the scientific and engineering fields.

There are enough that each of America's 100 largest corporations earning their profits from the fruits of science and engineering might afford five each over a two-year period. Insurance, banking, and other corporations may want to contribute, which could either broaden the base or accelerate the program.

Research would indicate the exact nature of films needed in the various curricula. In addition, however, a number of "attitude conditioning" films are needed. Some titles might be:

How a Scientist Works; The Experimental Method; Research ... What is It?; What it Takes to Become a Scientist; The Education of an Engineer; Opportunities for the Technical Worker; Tomorrow's Challenges; Great Experiments in Science.

Biographical sketches or interviews with present-day scientists or engineers of note are other possible film subjects.

A number of films should be made for tv and theatrical release.

FOR SALE

Finest color travelogue adventure action 16mm motion pictures. 18 countries including Russia, Alaska,

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Win Increases Up to 143 Percent-

Higher Talent Costs for Television Commercials as Screen Actors Guild Negotiates New Contract

★ The negotiating committee of the Screen Actors Guild has reached agreement with the principal national advertising agencies and independent film producers on the terms of a new contract covering actors, singers and announcers in tv commercials, John L. Dales, national executive secretary of the Guild, has announced.

The agreement is subject only to ratification by the Guild membership. Rate increases ranging as high as 143 per cent are provided. The agreement is retroactive to March 2 last and runs to June 1, 1960.

Besides Dales, the Guild negotiating committee included Leon Ames, president; George Chandler, treasurer; Verne Smith, a member of the board of directors; Chester L. Migden, assistant executive secretary; and William Berger, legal counsel, all from Hollywood; Norman Mackaye, president of the Guild's New York branch; Tom Shirley, first vice-president; and Joseph S. Bell, recording secretary; Dwight Weist; Harold M. Hoffman, New York executive secretary; Raymond A. Jones, Chicago executive secretary.

Agencies Represented at Talks

National advertising agencies were represented at the negotiations in New York City by John Devine of J. Walter Thompson and David Miller of Young & Rubicam.

It is understood that some members of the New York Film Producers Association have not yet approved the new contract, but the Guild already is signing commercial producers throughout the U.S. to the agreement.

Key Points in New Contract

Here are some highlights of the new contract:

1. On camera minimum raised from \$70 to \$80 per eight-hour day; off camera raised from \$45 to \$55 per session; with new requirement that player be paid promptly for each commercial made. Under previous "unit payment" system, player was paid by producer for only one commercial per day or session and additional commercials were paid for only if and when delivered to advertising

2. All use payments on spot commercials, previously reaching maximum when spot was televised in

over 20 cities, graduated sharp upward.

Class A usage now limited 21 to 60 cities, with on came minimum for each 13-week u increased from \$140 to \$170; ne Class AA, 61 to 125 cities with on camera minimum of \$220; ne Class AAA, over 125 cities, camera minimum \$260.

Increases in Off-Camera Rates

Even larger percentage i creases in off camera minimum such as Class B (six to 20 cities raised from \$52.50 to \$72.5 Class A (not over 60 cities) fro \$70 to \$105; New Class AA, \$15 new Class AAA, \$170.

3. New York, previous "weighted" as seven cities in d termining classification for u payments, to be weighted as cities, with Los Angeles and Ch cago set as seven cities each, ar two of these three to constitut Class A usage, and all three constitute Class AA usage.

4. Program commercial urates also were substantially is creased and the so-called "cut-off which set a maximum payme for a Class A program commercia was eliminated.

(CONTINUED ON PAGE 24

FOR PRODUCERS
OF VISUAL SELLING
IN MOTION PICTURES
SLIDE FILMS
TV COMMERCIALS



animation slide films titles telops flip cards

> lettering layout maps backgrounds retouching

color correction of packaged products

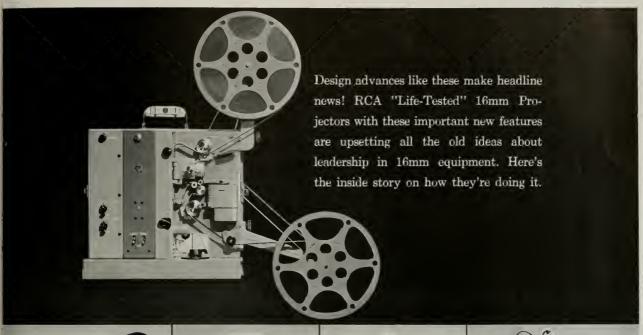
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assortment of type for hot press titles

type catalogue

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Six powerful reasons why new RCA "Life-Tested" Projectors out-value 'em all!

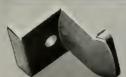




Maximum Light—First projectors specially designed for more powerful 1200-watt lamps,



Built-in Lubrication—Sintered metal parts are ail-impregnated, making lubrication unnecessary.



Film Pratection—Newly designed nylan spracket shaes and syntheticsapphire pressure shae pratect film at all critical paints.



Easiest, Fastest Threading—Takes less than 30 seconds, along exclusive Thread Easy film path.



Wear-Resistant Case—Surf green fabric case takes mare scuffing and abrasian, is twice as resistant to ordinary wear.



Famed RCA Sound Quality— Intermatched prajector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and hearing a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies."



Rigid endurance standards have been set for RCA "UFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "UFE-TESTED" of RCA means before, more reliable performance from RCA projectors.

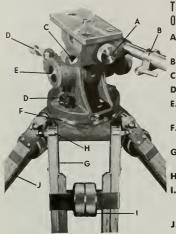


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- D. Large pan and tilt tension locks.
- E. Large diameter precision center shaft.
- F. Precision machined friction plate.
- G. Leg brackets firmly bolted with leg rest ledge.
- H. Aluminum leg tops.
- Single leg locking knobs prevents bending and warping.
- Superb, seasoned, oil-treated hardwood legs.

PRO-CINE 202 - THE FINEST TRIPOD MONEY CAN BUY!

F&B PRO-CINE TRIPOD - MODEL 202

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Coming Attractions: Audio-Visuals at the Brussels Fair: How Sound Slidefilms Work for Business and Industry; and The "Inside Stories" of Films at Bethlehem Steel and Bell

In Hollywood

Top-flight production group will produce your stage sequences on sub-contract, to your script, with full Hollywood resources, at controlled costs plus fixed fee. For specimen work, screen 1957 Golden Reel winners Outside That Envelope and The Next Ten (prints from Modern Talking Pictures).

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Have you been faced with the choice of trying to make an engineer into a motion picture man or a motion picture man into a engineer for your technical films?

I offer you the combination of an engineer—Bachelor of Electrical Engineering from Cornell University—and a motion picture man—experienced as a writer, producer and director of both technical and non-technical films.

William L. Simon
1771 Lanier Pl., N.W. Washington 9, D.C.

Higher Talent Costs:

(CONTINUED FROM PAGE 22)

Under the new agreement, after \$740 is paid on camera or \$565 is paid off camera within a 13-week period, the player continues to be paid at the rate of 17½ per cent of the individual use rate for use of the commercial within the 13-week period.

- 5. Program openings and closings: On camera raised from \$400 to \$500 for 13 uses in 13 weeks, and from \$570 to \$650 for 13 uses in 26 weeks; off camera, raised from \$280 to \$400 and from \$415 to \$500.
- 6. Dealer commercials: One year use, on camera raised from \$575 to \$700 and off camera from \$295 to \$425; six month use, on camera, from \$295 to \$375; off camera, from \$155 to \$250.

TSI Announces Lease Plan for 16mm Sound Projectors

★ Motion picture projectors for 16mm sound films now can be leased by the month under a new plan announced by Technical Service, Inc., Livonia, Michigan, projector manufacturer.

Leasing is available on three portable models, offering combined large screen and built-in screen projection, and repetitive



E. H. Lerchen, President Technical Service, Inc.

projection on a built-in screen. Renters can convert from leasing to purchase, with allowance for fees paid. Service charges for installation, maintenance and projector training are on a "pay for what you get" basis.

The rental-leasing plan is designed to encourage wider use of 16mm sound pictures for training, education and demonstration, by eliminating projector cost as a major consideration, according to E. H. Lerchen, TSI president. In the new leasing plan, the rental is

only a fraction of the purchas price, he pointed out.

Lerchen cited as an example the company's Model M6 Moviems the projector, a built-in scree unit designed for salesmen's us. The Moviematic rents for \$84.0 for one month, with the rent dropping to \$45.00 at the sixt month. Rental periods shorte than a month can be arranged.

Technical Service, Inc. mant facturers projectors for point-o sale and desk-top demonstration conventions, class-room and aud torium instruction and training. !

Packinghouse Workers Use Ato Report Wage Conference

** Come to the Conference, a 20 minute documentary utilizing cole slides and a taped commentar has been circulated by the Unite Packinghouse Workers of Americ to district union organizations. The film reports on a national way conference held in Chicago la September.

The audio-visual report featur delegates as they consider maj wage questions and depicts UPW officers and Senator Wayne Mor and Rev. Martin Luther King, J who spoke at the convention.

Timken Tells Its Story in New 32-Minute Color Film

☆ Even in this era of precision mass production, quality roll bearings are remarkable for the extraordinary accuracy required their manufacture.

No Trouble At All, (32 mir color) produced for The Timk Roller Bearing Co., Canton, Ohi by Wilding Picture Production Inc., outlines the processes i volved in the production and teing of the roller bearings the corpany makes.

Conveying a true and interestipicture of a segment of America industry, the film gets to its suject without any tiresome dramatricks

The film is available through Modern Talking Pictures Service

PROFESSIONAL TITLE Typographer and Hot-press Craftsmel SINCE 1938

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KNIGHT TITLE SERVIC 115 W. 23rd St. New York, N.

SMPTE Convention Set for April 21-26 in Los Angeles

Closed-circuit television equipment, transmission systems and standardization goals will be subjects covered in one session of the S3rd Semi-Annual Convention of the Society of Motion Picture and Television Engineers, to be held in Los Angeles, at the Ambassador Hotel, April 21-26.

Other SMPTE sessions will be levoted to such current topics as 'Distribution of TV Programs on Film," "Plastics for the TV and Motion Picture Industries" and 'Video Tape Recorders."

An advance schedule of papers o be read at the SMPTE Convention has been prepared by Program Chairman Herbert E. Farmer, director of services, Department of Cinema, University of Southern California, and Topic Chairman Boyce Nemec, the executive vice-president of the Reevesound Co., New York.

Robert G. Day, General Electric Co., Syracuse, New York, will speak on the increasing interest in echnical standards in closed-circuit tv and the role the SMPTE an play in this standardization—n relation to work being done by the Electronics Industries Assocition.

The cost of wideband transmission over long distances has been in obstacle to many applications of closed-circuit tv. Donald M. Krauss. General Electric Co., has prepared a survey of several methods of generating, transmitting and processing narrowband tv signals, with emphasis on a system using conventional pickup and display equipment operating at standard canning rates.

A new electronic method of compressing Cinema-Scope and VitaVision picture images making t possible for them to be shown in standard home tv screens, without noticeable cropping or distorion, will be discussed by F. N. Gillette, General Precision Laboratory, Inc., Pleasantville, New York, Gillette will describe the control console and installation eatures.

Frank G. Back, Zoomar, Inc., New York, will report on the diferent characteristics of several ypes of zoom lenses, in respect to heir advantages and disadvanages. His talk will be illustrated by pictures and diagrams.

The sensitivities of various camra tubes, in terms of the illuminaion levels required for both standard and non-standard tv scanning rates, will be discussed by R. G. Neuhauser, Radio Corporation of America, Lancaster, Pennsylvania.

Schedule DAVI Convention for April 21-25 in Minneapolis

☆ More than 1,500 persons interested in the audio-visual field are expected to attend the 1958 National Convention of the Department of Audio-Visual Instruction of the National Education Association, to be held April 21-25, in the Hotel Leamington in Minneapolis, Minnesota.

Attending the DAVI Convention will be directors of audiovisual programs for cities, counties and universities; teachers, supervisors, principals, superintendents, and other school buying executives; governmental and military a-v specialists; executives of professional and trade associations; librarians and adult education leaders; religious educators, and producers and distributors of a-v materials and equipment.

A three-day exhibit of audiovisual materials, products and services will be featured at the DAVI Convention. Held in the new Hall of States on the Hotel Leamington's lobby floor, the exhibit will be open from 11:00 a.m. to 6:00 p.m. on April 22, 23, and 24.

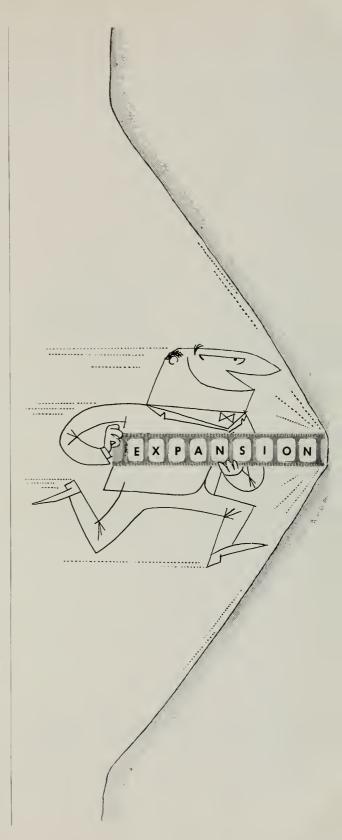
Services to exhibitors include an exhibit guide, distributed to convention registrants, which calls attention to the exhibit's importance and lists the exhibitors and the products shown. Exhibitors also will be listed in a convention program and they will be given the names and addresses of all who register at the convention.

Details of how business organizations can participate in the convention may be obtained from: The Department of Audio-Visual Instruction, National Education Association, 1201 16th Street, N. W., Washington 6, D. C.

Institute for A-V Selling Scheduled for July 20-24

☆ The Tenth Anniversary National Institute for Audio-Visual Selling will meet on the Indiana University campus in Bloomington, July 20-24, just prior to the National Audio-Visual Convention in Chicago.

Special features of the four standard Institute courses this year will include the use of role-playing; (CONTINUED ON PAGE 26)





MEETING EVENTS:

(CONTINUED FROM PAGE 25) a new approach to sales demonstrations of equipment; and further development of the use of expert consultants in specialized areas of the Salesmanship, Sales and Business Management and Applied Selling courses. A fourth course, Preparation and Use of Audio-Visual Materials, features practical, low cost methods of local preparation and will be summarized with a review of applications to major markets

Course content changes and plans for facilities, demonstrations, equipment, personnel and recreation have been completed by the Institute's board of governors. Frank E. Creasy of W. A. Yoder Co., Richmond, Va., is chairman of the Institute board of governors, with Al Hunecke, DuKane Corp., St. Charles, Ill., as vice-chairman. Dr. K. C. Rugg, associate director of the Audio-Visual Center at Indiana University, is assisting in plans and administration.

2,500 Expected at NAVA Convention on July 26-29

☆ Up-to-the-minute communications ideas and resources will be massed for the benefit of education, business and industry, the church field, science and medicine at the annual National Audio-Visual Convention and Exhibit, to be held in Chicago, July 26-

An estimated 2,500 audio-visual practitioners and a-v materials and equipment manufacturers will convene in meetings and at exhibits in Chicago's Morrison Hotel.

It is expected that more new audio-visual products and developments will be displayed at this year's NAVA convention than for any NAVA exhibition held in the past five years. Nearly \$1.5 million in equipment, products and materials will occupy the mezzanine and first floors of the Morrison Hotel, convention headquarters. Over 100 a-v producers and manufacturers, including a number of new entrants in the field, will be featured in some 160 ex-

Concurrent sessions are being planned by six audio-visual organizations and the National Audio-Visual Association, chief sponsor of the convention. Speakers in many phases of a-v activity, workshops, seminars, discussion groups and film previews are being scheduled for the event.

"The Hunters" Top Winner in N.Y. College Competition

☆ City College of New York's Robert J. Flaherty Award for 1957 "for outstanding creative achievement in the documentary film" has been given to The Hunters, it is announced by Yae Woll, director of the City College Institute of Film Techniques sponsor of the annual competition

The Hunters is a study of the primitive culture of the Bushmer of South Africa. Produced for the Peabody Museum of Harvard University, the film was shot ir color in the Kalahari Desert. The award will go to writer-photographer John Marshall and Rober Gardner, who collaborated in directing the film.

A special award was given to The Earth is Born, produced fo Transfilm-Geesink by Walter Low endahl. This color film portray: the formation of the earth, as i might have appeared to an on looker, from its beginning in gas eous matter to its solidification.

The award will go to Mr. Low endahl, president of Transfilm and Zachary Schwartz, who dir ected the film.

Honorable mentions went to City of Gold, produced by Ton Daly, and Overture, written and directed by Jean Louis Polidon for the United Nations Film Ser vice, and filmed by U.N. camera men. City of Gold is a nostalgic film visit to Dawson, Alaska. 🖫

VISUAL AIDS MOTION **PICTURES** THE SALES, TRAINING AND

SLIDE

SEYMOUR ZWEIBEL **PRODUCTIONS**

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MPTE Video-Film Course sing Offered by UCLA

A course in "Film and Video Television" is being sponsored the University of California, and Angeles, by the Society of otion Picture and Television Enneers in cooperation with the CLA Engineering Extension. itiated on February 26, sessions e slated to run for 17 weeks.

The new course was developed aid television personnel who are sponsible for the handling and aintenance of film and for produral techniques in the use of m in tv stations. Aspects of m use and care will be discussed experts from the motion picre and television industries.

Westfall Coordinates Course

Sponsorship of the course is ing effected by a subcommittee pointed by the SMPTE's Edution Committee. The subcommittee is headed by Edward E. Inham, chief engineer of station TTV, Los Angeles. Coordinates the course is Ralph Westfall, otion picture engineer, West Dast Division, Motion Picture Im Distribution, Eastman Kodak Dmpany.

The Society's Education Comittee, under the chairmanship John G. Frayne, engineering anager, Westrex Corporation, ollywood, consists of subcomittees on the west and east coasts r the training of sound techniins and laboratory technicians d the development of university at technical school curricula.

TV Photography First Subject

The course's opening lecture, ntroduction and Practical Ascts of Photography for Televion," was given by Benham. Other
tures include: "Principles of
Im Manufacture," "Dimensional
oblems in Film Usage," "Film
oduct Identification and Nomenature," "Principles of Film Manacture," and "Important Eleents in Film Care," all given by
estfall.

william E. Gephart, vice-presint, General Film Laboratories, il lecture on "Laboratory Chemiland Physical Control Methods" id "Photographic Requirements r Films in Television"; Robert Hufford, physicist, West Coast vision, MPFD, Eastman Kodak, il discuss "Film Projection quipment — Intermittent and ontinuous TV Projectors."

Ralph E. Lovell, head of Kincope Recording, National Broad-CONTINUED ON PAGE 28)

New ideas in teaching and training tools

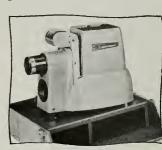
... crafted by Bell & Howell, the recognized leader in audio-visual equipment. Here are only samples of the broad line that includes: New Electric Eye Cameras... Time and Motion Cameras... Slide and Movie Projectors... high fidelity Tape Recorders... all with Bell & Howell's famed engineering quality. All are sold and serviced by the nation's most experienced A-V dealers.



Spool Load Electric Eye Camera – automatic exposure control. Lets everyone shoot expertly. 240EE.



Automatic Slide Projector-Changes slides automatically or by remote control. Easiest to use, Robomatic.



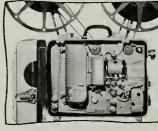
Brilliant Multipurpose Projector—shows both slides and filmstrips, 500 watt and 750 watt models. 724A.



4-Speaker Tape Recorder—high fidelity for music appreciation. Unique sound system, simple operation. **300L**.



Deluxe Portable Tape Recorder—superior 2-speaker model, versatile and compact, newest control features. 775.



Heavy Duty Sound Projector—meets all projection situations, conference rooms to auditoriums. 16mm. 614CB.



World's most popular sound projector – theater quality pictures and sound, proven dependability. Magnetic recording model also available.385CR.

Ask your Bell & Howell A-V dealer for a demonstration of these and other products in the broad, quality line he carries. For full descriptions and prices, call him today, or write Bell & Howell 7108 McCormick Road, Chicago, Illinois.



Bell ε Howell

FINER PRODUCTS THROUGH IMAGINATION



When you produce your next slide film, remember...RCA VICTOR SOUND makes the picture complete!



CA Victor Custom Recording covers more ground – faster – nan any other service of its kind. Our engineers' superior skill, einforced by years of experience and the most up-to-date techiques and equipment, makes RCA Victor the constant leader to the field.

CA Victor also supplies the most extensive library of musical elections for slide films — at no extra cost. First quality recording, careful handling, and fast delivery go hand-in-hand with very order.

lave RCA Victor Custom Record Sales provide you with its

famous "one-stop" service — recording, editing, pressing, and shipping — for greater quality, economy, and results!

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Chicago 11, 445 N. Lake Shore Drive	
Hollywood 38, 1016 N. Sycamore Ave	OLdfield 4-1660
Nashville 3, 1525 McGavoek St.	ALpinc 5-6691
In Canada, call Record Department, RCA Victor	
Lenoir St., Montreal, Quebee, For information con	eerning other foreign
countries, write or phone RCA International Division	ı, 30 Rockefeller Plaza.
New York 20, N. Y JU 6-3800.	

SMPTE Video-Film Course

(CONTINUED FROM PAGE 27) casting Company, will lecture on "Video Recording—Film and Tape" and "Elements of Television Engineering." Theodore B. Grenier, chief engineer, Western Division. American Broadcasting Company, will lecture on "Television Film Pickup Systems." Charles Van Enger, Jr., film editor, Review Productions, and Frank G. Ralston, director of the Network Film Dept., ABC, will discourse on "TV Film Editing."

Representatives from various film distributing companies will lecture on "TV Film Distribution." A final session will feature a general review of all lectures by the respective instructors. Norwood L. Simmons, member of the West Coast Subcommittee on Education of Laboratory Technicians will moderate this session and lecture on "Methods of Color Photography."

The sessions will be held at the Eastman Kodak Company, Santa Monica Blvd., Hollywood. The fee for the course is \$30.00.

Dynamic Films Opens New Executive and Sales Offices

Dynamic Films, Inc. has opened new executive and sales offices a 405 Park Avenue, New York Production facilities at 112 Wes 89th Street have been expanded.

Gold Medal Studios Elected to N.Y. Film Producers Asson.

The Film Producers Association of New York has elected Gold Medal Studios, Martin Poll president, to membership.

Recently Gold Medal acquired a new Mitchell rear-screen projection device, one of only threin the East, that permits extensive scenic effects. It is available to all film producers on a rental basis. The company has augmented it main film stages with two new stages on its Biograph Studios lot another at the DuMont Tele center in midtown Manhattar and a "western" stage at the Cimarron Ranch just outside N. Years a new Mitchell of the stage of t

U.S. Exports of Still Projector Show Gain During 1957

☆ Exports of still picture projectors increased by more than 12,00 units in 1957, according to the Business and Defense Services Administration of the U.S. Department of Commerce.

Shipments of this type equipment totaled 54,210 units value at \$2,108,978 in 1957, as compared with 42,003 units valued \$1,697,229 in 1956.

RIGHT Off the REEL

Labor Takes An Active Role in Use of the Film Medium

THE LABOR UNIONS are setting a fast pace for management with a sizeable number of important new public relations films. One which won't win any comany plaudits in Detroit, at least, as the United Auto Worker's Prosperity for All. UAW president Valter Reuther explains in detail what the union's bargaining denands are in coming negotiations with auto, aircraft and agricultural implement companies.

The International Brotherhood of Electrical Workers will release ts new film Operation Brotherhood — the IBEW Story next nonth. Picture tells the history of the union. Last February, the Jnited Steelworkers of America oremiered its 68-minute film Burlen of Truth and there's a new Packinghouse Workers' picture.

The labor organizations are geting these pictures shown, not only otheir own members but among nfluence leaders throughout the country as well as to school chillien. It is a sad commentary that nanagement has lapsed into combarative silence, filmwise, at this lecisive hour of economic stress.

reedoms Foundation Award a "The Battle for Liberty"

Sharing honors with American Engineer which was awarded the neased George Washington Ionor Medal by the Freedoms Foundation in February was nother important film contribution from The Jam Handy Organization. Also accorded highest honors was the sound slidefilm series The Battle for Liberty, which dealls the principles and patterns of Communism.

This hard-hitting presentation of basic facts about totalitarian Comnunism is now being made available to schools and groups.

This hard-hitting series of sound slidefilms on Communism won Freedoms Award honors.



"Disaster and You" Depicts Red Cross '55 Flood Work

☆ Disaster and You, a 30-minute film depicting the work of the American Red Cross disaster units in alleviating distress caused by the New England floods of 1955, was premiered by national, state, and local Red Cross officials recently in Torrington, Conn. Much of the footage in the film was made in Torrington.

Also at the premiere were Gov. Abe Ribicoff of Connecticut, U.S. Senators Prescott Bush and William A. Purtell, and representatives of the federal government.

Produced by Wilding Picture Productions, the film was made through a grant from Radio Corporation of America through its chairman Brig. Gen. David Sarnoff.

Purpose of the picture, according to a high Red Cross official, is to "help people better to understand the nature and scope of Red Cross disaster operations."

On the day following the premiere, the film was shown every hour to residents of Torrington, many of whom were personally involved in both the disaster and the work of the Red Cross. Clips of the film also were shown on Dave Garroway's *Today* tv show.

Distribution of the film through Red Cross units is being planned.

Warren R. Smith, Inc., Now in New Pittsburgh Studios

☆ The new film studios of Warren R. Smith, Inc., Pittsburgh, were dedicated recently in ceremonies presided over by Mayor David L. Lawrence. Now centralized in an entire building at 210 Semple Street in Oakland, the new location affords 12,500 square feet of studio, laboratory and production space.

Attending the "studio warming" were representatives of tv and radio stations, newspapers, public relations and advertising agencies, educational institutions, business and industrial organizations, and civic groups.

Besides producing films for industry, education and television, the Smith laboratories also have been a major processor of film for tv stations, industrial firms, advertising agencies, and educational institutions.

PICTURES THAT MADE NEWS THIS MONTH



HONORED GUESTS at recent Washington D. C. premiere of "Rubber From Oil" (see page 30) were (l. to r.) U. S. Commissioner of Patents Robert C. Watson; Secretary of Commerce Sinclair Weeks; A. D. Green, butyl pioneer; W. J. Sparks, co-inventor of butyl; W. C. Asbury, Esso Research Vice President and host; and U. S. Senator Alexander Wiley.



A Driver's Eye View of the U.S. is what audiences at the Brussels Exhibition will see in "An American Highway Experience," produced by General Motors for showing there. Using an Arriflex 35nm camera with a Mitchell finder, hood-mounted on a special platform, Jo Hudyma (above), G. M. Photographic cameraman, and director-cameraman Don Norburn shot scenes from New England to Florida.



PITTSBURGH'S MAYOR David L. Lawrence (right) helped to dedicate the new Warren R. Smith, Inc. Studios in that city last month. His host, president Warren Smith, demonstrates company's Tele-Cam equipment.



Flare-light dramatizes a night view of the extraction section of an Esso butyl plant.

Evolution of Man-Made Rubber

Esso's Film "Rubber From Oil" an Imaginative Treatment of Technical Subject

THE INTERPRETATION OF SCIENCE and technology to the general, non-technical public is one of the greatest challenges and opportunities to sponsors and producers of business films. The challenges, although great in every industry, are especially exacting in the petroleum and chemical industries. Film producers and sponsors have long wept bitter tears about the sameness of tanks, towers and reactors.

So when the Esso Research and Engineering Company decided with Nat Campus, president of Campus Film Productions, that the company's next public relations film should be on butyl synthetic rubber, there was unanimous agreement that towers and reactors should be deemphasized in favor of a more imaginative approach.

Recognize Story's Dramatic Qualities

To begin with, there was agreement that the butyl story—more than most industrial stories—had certain inherent dramatic advantages. For example, in contrast to most new developments where it is often difficult—if not impossible—to single out the scientists who contributed most, butyl had been invented by two company chemists, Drs. W. J. Sparks and R. M. Thomas.

After a crash program of development, butyl had helped the allies win World War 11 by supplying inner tubes and other military equipment; and because of its many special properties, butyl is being used in new products almost every day.

So this man-made rubber offered the opportunity to interpret industrial research, chemistry and chemical engineering to the general public—and especially to the young people who, with the proper motivation, might become tomorrow's chemists.

In addition, butyl was, in line with the company's overall public relations objectives, a good example of how large-scale industrial research contributes to the nation's defenses and results in improved products for living.

Accent on Realism and Authenticity

From the beginning, both Campus and the company insisted on realism and authenticity. It was agreed that the film would cover the problems and failures as well as the successes. Too many films, they agreed, make science and engineering seem routine and dull. Although an occasional lab assistant might be permitted to wear a white coat for aesthetic reasons, most of the scientists would be in shirt sleeves and the more practical lab aprons.

Where pilot plants had been torn down, a careful search was made for contemporary duplicates. The goal was an interesting and exciting film that would be understandable to laymen and credible for the scientists. Although singleness of purpose is no doubt a virtue in film production, it is the opinion of both the company and the producer that the two-edged standard, in this case, resulted in a better film for all audiences.

As the central scientific and technical organization for the Standard Oil Company (New Jersey), Esso Research is primarily interested in producing films which can be used as widely as possible by affiliates operating in more than 60 nations. As a matter of fact, once a film such as *Rubber From Oil* is produced, Esso Research prefers to turn all distribution, even U.S., over to affiliates.

Two previous Campus productions, Flowing

Solids and Leadership Through Research hav proved that this formula works. For example Leadership Through Research was retired i 1954 only after it had reached over four millio people in the U.S., Latin America and Europ at an average cost of about two mills peperson.

Because of the large potential for foreiglanguage distribution, the company has founit best to avoid live sound so there will be no lip-syne problem in translation. By the same token, use of English placards or title in the body of the film must also be avoided Naturally this imposes a few limitations; however, in the case of *Rubber From Oil*, the narrative style (CBS's Bob Hite serves a narrator) proved to be most effective.

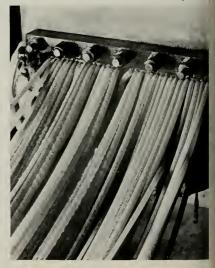
Most "Actors" From the Company Ranks

Because butyl was invented more than 2t years ago, a decision was made to find actor to play the roles of the co-inventors. Although the inventors are not widely known outsid industry circles, it was still felt that the actor should be selected, in part, for their resemblance to the inventors. The other personne appearing in the film were recruited from company ranks and responded with natural be lievability to Director Don Haldane's coaching

After the usual rounds of rewriting, the script by Alvin Boretz emerged with a story line which traces butyl from its invention (the first batch was actually turned out in a home washing machine) on a Saturday in July, 1937 through its successful vulcanization and improvement, war-time process development and product research. Three animation sequence explain the chemistry of the development.

Because it was difficult to compress the story of 20 years of research into less that thirty minutes, a decision was made to make a somewhat longer film. After editing, the film runs 31 minutes; however, a 27½ minute, b/w version is under consideration for tv. \mathbb{R}

Man-made rubber as it leaves extrusion presses



PROCEDURES FOR COPYRIGHT of Motion Pictures and Filmstrips

by Evelyn Dunne, U. S. Copyright Office

N 1894, THE FIRST CLAIM to copyright in a motion picture was registered. The film was re famous Edison Kinetoscopic Record of a neeze popularly known in film circles as Fred ht's Sneeze, with a running time of two and a alf minutes. Since then the Copyright Office as registered claims in over 90,000 films; in the first six months of 1957, 2105 claims in ew films were registered, as well as 507 reewals of previously registered claims.

This summary describes briefly the requireents for copyright registration of motion picres and filmstrips, and gives the basic inforation on application forms, return agreeents for films deposited, and the film catags published by the Copyright Office.

COPYRIGHT CLASSIFICATION OF SUBMITTED FILMS

In the early days there was no statutory assification system. The different types of aterial submitted for copyright were distinished only by a descriptive word or phrase 'ter the title of a work: "book," "musical imposition," "photograph," etc.

In the absence of specific mention of "moon pictures" in the law, the term photograph emed most nearly applicable for purposes of try, but the physical nature of the items desited ranged from paper prints and reprentative stills to complete motion pictures on 5mm positive photographic paper rolls.

A classification section was eventually proded in the Act of March 4, 1909, and on Aust 24, 1912, two additional classes were esblished for motion picture registrations: lass L for photoplays, and Class M for moon pictures other than photoplays. Presently, lass M includes training and promotional ms, documentaries, and filmed television promains having no plot. Filmstrips and slide lms, as well as still photographic prints, are egistered in Class J, photographs.

REGISTRATION OF COPYRIGHT CLAIMS IN FILMS

pplication Forms

Presumably much of the material in which it readers of Business Screen are interested elongs appropriately in Class M, although any ramatic film, regardless of its use, would be onsidered Class L material. The same form,

Form L-M, is filed for both classes, but it is essential that in each application filed it be indicated whether the work for which registration is sought is a photoplay, Class L, or a motion picture other than a photoplay, Class M.

The latest forms, Form L-M, and Form J which is suitable for filmstrips, may be obtained without charge from the Register of Copyrights, Library of Congress, Washington 25, D. C. All applicable items in forms submitted must be filled in to secure registration of a claim; incomplete applications are not acceptable.

Besides a statement as to whether or not the work deposited is a photoplay, the information required includes the complete name and address of the claimant or claimants; the title of the work, that is, the title of the film or filmstrip; and the name and citizenship of the author of the film. Where a work is made for hire, the employer is considered the author, and citizenship of an organization formed under United States federal law or the law of one of the states should be stated as "U.S.A."

If the work seeking registration has been published; i.e., if copies have been placed on sale, sold or publicly distributed, the date and place (country) of publication must be stated on the application. If the film is based on or correlated with a previously published work, this should be indicated and a brief statement made, describing the new work of authorship in which copyright is claimed.

The Notice of Copyright Prescribed by Law

☆ Copyright in a published work is secured according to the statute, Title 17 of the United States Code, Section 10, by the very act of publication, provided all the copies bear the prescribed notice of copyright at the time of first publication. The Copyright Office registers a claim after copyright has thus been secured by publication. The registration is, however, a condition precedent to any suit for infringement of copyright.

Publication generally means the sale, placing on sale or public distribution of copies. In the case of a motion picture, it may also include distribution to film exchanges, film distributors, exhibitors or broadcasters under a lease or similar arrangement.

The notice of copyright should consist of the word "Copyright," the abbreviation "Copr.," or the symbol "©," accompanied by

the name of the copyright owner and the year date of publication; for instance, "© Indiana University, 1958." The notice should be easily legible, and should appear on the film itself, preferably on or near the title frame.

Use of the symbol "®" together with the name of the copyright owner and the year date may result in copyright being secured in some countries outside the United States which are members of the Universal Copyright Convention. For information regarding the protection in other countries of works by United States citizens, an informative circular may be obtained from the Copyright Office (Circular 37).

Once a work is published with notice, there is a legal obligation to register a claim. Under the copyright statute, claims may also be registered in unpublished works, i.e., those not reproduced in copies for sale or public distribution.

Deposit Requirements

☆ In the case of an unpublished film, the following should be deposited in the Copyright Office:

- 1. the title of the motion picture (shown in the application);
- a description, which may consist of a synopsis, press book, continuity or other identifying matter;
- a print taken from each scene or act if the film is a photoplay, or not less than
 prints from different sections of the work, if it is a motion picture other than a photoplay;
- 4. an application Form L-M, duly completed; and
- 5. a fee of \$4.00.

The requirements for registration of a claim in a published work are the same with regard to items 2, 4 and 5 above; a description, application and fee must be deposited. However, instead of the separate prints, (item 3 above), two complete copies of the best edition of the motion picture then published should be sent to the Register of Copyrights promptly after publication.

If a registered, unpublished work is later reproduced in copies and published, it is necessary to make a second registration, in accordance with the requirements outlined above for a published work, including the placing of the statutory notice containing the correct year date on all copies of the film before publication, and the deposit of two complete copies of the work, together with a new Form L-M, description and \$4.00 fee.

To register a claim in a filmstrip, Form J is filed. If the filmstrip has been published, two complete copies of the work must be deposited; if it has not been published, one. A \$4.00 fee is also required.

Registrations are more rapidly completed if all the requisite elements—copies, application, fee and description—are sent to the Copyright (CONTINUED ON PAGE THIRTY-TWO)

Procedures for Film Copyright:

(CONTINUED FROM PAGE THIRTY-ONE)

Office at the same time. Upon completion of the registration of a work, the certificate (page 3 of the application form), bearing the seal of the Copyright Office, is returned to the applicant. Such a certificate will be admitted by any court as prima facie evidence of the facts stated therein.

RIGHTS SECURED BY COPYRIGHT OWNERS

☆ Copyright in unpublished works is secured by compliance with the statutory requirements for deposit; copyright is secured in published works by the publication of the work with the prescribed copyright notice.

The original term of copyright in a published work lasts for 28 years from the date of publication; in the case of a work originally registered in unpublished form, the copyright term lasts for 28 years from the date of registration in the Copyright Office. In either case, the copyright may be renewed for a second 28-year term, but only if an acceptable renewal application and \$2.00 fee are filed within the last (28th) year of the original copyright term.

Form R is used for renewals, and, like the other forms, is available without charge. Page 4 of this form contains detailed information about renewal requirements.

It is not possible to obtain a "blanket" copyright; copyright is secured only in the particular work in which the claim is registered. Copyright, if secured in a given film, does not apply to future or past films in a series, nor to the series as a whole. The general idea, outline or title of a motion picture or other work cannot be copyrighted, nor can the characters or situations portrayed.

The Copyright Office is not empowered to register claims in unpublished scenarios or synopsis except where they approximate complete shooting scripts. Films accompanied by sound recordings are accepted as deposits, although claims are not registered in sound tracks alone or in phonograph recordings.

PROCESSING BY COPYRIGHT OFFICE--LIBRARY OF CONGRESS

Agreements for Return of Copies

☆ The deposit copies (i.e., reels) of a published motion picture are subject to retention by the Copyright Office. However, a special, prepared contract may be signed with the Librarian of Congress for the return of copies immediately following registration.

If no contract with a particular remitter exists, upon the receipt of deposit copies, a letter is written to him, explaining that an agreement for the return of copies is available, and enclosing copies of the form of agreement. The copies of the film are held by the Copyright Office, pending a reply.

An agreement, once approved, applies to all motion pictures the claimant may deposit. The agreement must be between the Librarian of Congress and the copyright claimant, and the claimant must sign the agreement. Deposited films are returned to the claimant, Railway Express collect, at the address given in the application.

According to law, any motion picture deposited may be selected by the Librarian for the collections of the Library of Congress. Therefore, claimants agree to keep available, for a period of two years, one copy of each motion picture so deposited. Unless the Librarian requests a copy within the specified period, he is deemed to have relinquished the right to demand a copy.

If no such agreement is concluded, the copies of motion pictures deposited for copyright are transferred to the Library of Congress for disposal.

Examination & Cataloging of Films by Copyright Office

☆ The copies of motion pictures deposited for copyright registration are examined by means of a special projector for validity of the copyright notice—inclusion of all required elements, legibility and position—for completeness of copies and for data for cataloging. The films are not examined for originality or monetary value.

A data sheet is made by the examiner and forwarded with the application to the Cataloging Division of the Copyright Office, where semi-annual and cumulative catalogs are prepared for publication, as well as the cards which constitute the Copyright Card Catalog maintained in the Copyright Office.

Film Catalogs Issued Semi-Annually

Semi-annual catalogs of motion pictures and filmstrips registered are published by the Copyright Office. They constitute Parts 12-13 of the "Catalog of Copyright Entries." In 1957, 3204 motion pictures and 513 filmstrips were registered and catalogued.

These catalogs may be obtained for \$1.00 a year, payable in advance, from the Register of Copyrights. The latest volume is "Motion Pictures and Filmstrips January-June 1957." Orders may also be placed for subscriptions for one or more years.

Arrangement of the catalog is by title. Each work is described in a main entry which includes information pertinent to the copyright claim, and references lead to associated titles. Renewals are in a separate section. There is also a name index in each volume, containing

the names of claimants, producing and releasir companies, sponsors and authors given in the main entries.

How Film Entries are Cataloged

The main entry for each work current registered contains the following items, if a plicable and available:

- 1. title (any variants, and the descriptive word "filmstrip" if applicable);
- 2. production statement;
- physical description, including runnir time or number of reels, silent or sound filn color or black and white, width of film;
 - 4. series statement (if applicable);
- 5. author and title of any published work o which the film may be based (if informatio appears on application or copy);
- 6. names given in the application which d not appear elsewhere in the entry;
- 7. name of the employer in the case of work made for hire, and of the employees whe given in the application;
- 8. information in application relating to registration of an earlier version of work;
- in the case of new versions, brief state ment of the new matter in which copyright claimed;
 - 10. copyright symbol "©";
 - 11. name of the copyright claimant;
- 12. in the case of published works, date of publication given in the application; in the cas of unpublished works, date of receipt in the Copyright Office of the last of the items required to complete registration;
 - 13. registration number.

Here are some typical entries:

THE BEST TRUCK TIRE EVER MADE

(Filmstrip) Chevrolet Motor Division Made by Jam Handy Organization. 7 fr., b&w, 35mm.

©Chevrolet Motor Division, General Motors Corp.; 23Mar57; JU8826.

MAKE YOUR HOME SAFE. Young America Films. 11 min., sd. b&w, 16 mm. Wit teacher's guide.

©Young America Films, Inc.; 10May57 MP8161.

The Copyright Office has also published thre cumulative catalogs of motion picture entries

Motion Pictures 1894-1912, identified from the records of the United States Copyright Office by Howard Lamarr Walls. 1953, 92 p. Buckram, \$2.00.

Motion Pictures 1912-1939, a cumulative catalog listing works registered in the Copyright Office between August 24, 1912 and December 31, 1939. Copyright Office Cumulative Series. 1953. 1,256 p. Buckram, \$18.00

Motion Pictures 1940-1949, a cumulative catalog listing works registered in the Copyright Office between January 1, 1940 and December 31, 1949. Copyright Office Cumulative Series. 1953. 598 p. Buckram, \$10.00.

Orders are taken for these three volumes which together list 80,000 motion pictures. \(\mathbb{F} \)

Published by Wilding Picture Productions, Inc., at Chicago Number 1

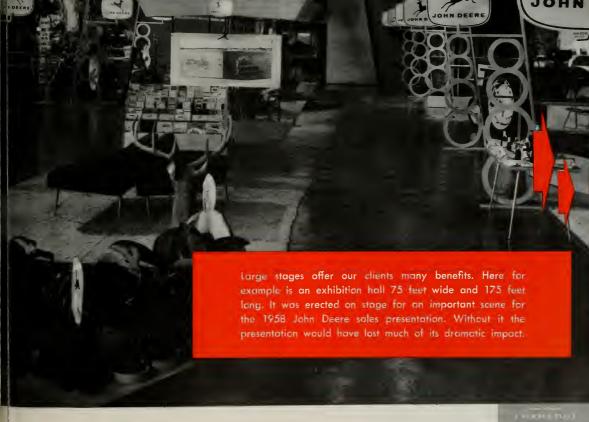
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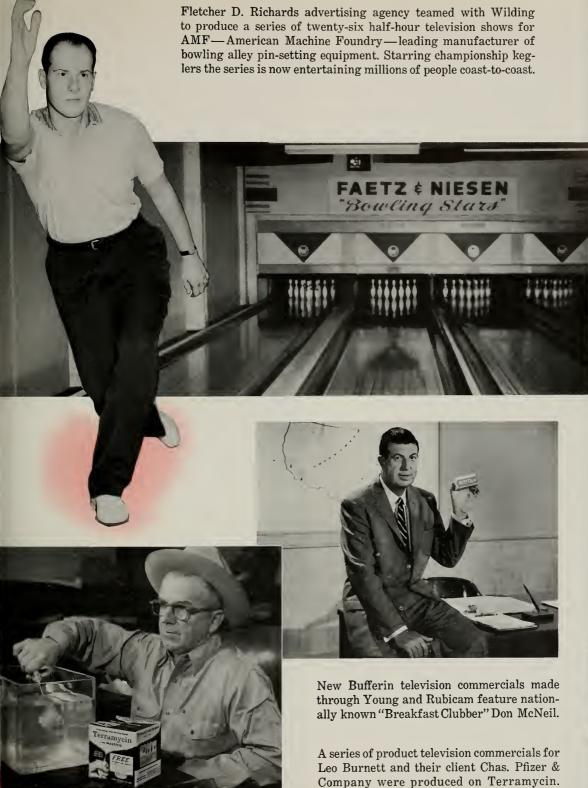
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If no con exists, upon letter is wri the host of farm families that gather each year for the Deere Days programs is a difficult task. For more than twenty years we have successfully filled that assignment and the 1958 picture is no exception. Six weeks in production in Arizona and on stage (see illustrations), this fast-moving musical comedy titled "Ace Ranchero," will highlight the Deere Days with sheer fun and entertainment. Except for the cast of 110 television, screen and musical comedy stars, all personnel involved were regular Wilding employees.

TOP-QUALITY PRODUCTS AND SERVICE FOR THE DOLLARS INVESTED IS A WILDING GUARANTEE!



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NUMBER 2 · VOLUME 19 · 1958

EXCLUSIVE! THE KINSEY INSTITUTE REPORT

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If no cor exists, upon letter is wri The "Academy of Lighting Arts" is a sales training program developed for the Large Lamp Department of General Electric to train people to sell "Light for Living." An intense field study was conducted to appraise the methods by which the merchandise of lighting is sold and to probe for opportunities to improve selling methods. Out of the study was generated a broad program consisting of ten carefully planned clinics designed to bring lighting knowledge and selling techniques to people who influence the sale of lamps and fixtures and generally better lighting in communities. Visual elements in the program include two important motion pictures.

"Academy of Lighting Arts"

A PROGRAM DESIGNED TO HELP SALES PEOPLE BECOME LIGHTING SPECIALISTS

One film illustrates the sales potential for residential lighting and some of the ways to get better lighting into homes in a community. The other film illustrates selling methods that work on a showroom floor. Colorful slidefilms mechanize the teaching of functional and decorative lighting techniques and lighting for special tasks. The program also includes carefully planned meetings, open forums, live demonstrations, outside reading, lighting projects and quizzes. The result of the program will be the graduation of a large number of "Certified Lighting Consultants," people qualified to help home owners make intelligent lighting selections.







JOHN DALY NARRATES "THE ROAD AHEAD"

In this scene from one of the movies, Daly illustrates the importance of all allies in the electrical industry cooperating to promote the "Light for Living" program.

SELLING IN A LIGHTING FIXTURE SALES ROOM

This scene from the color movie on floor salesmanship shows how the waiting customer is recognized by the salesman even though he is temporarily involved.

A SCENE FROM ONE OF THE COLOR SLIDEFILMS

Here sales people are taught the value of checking fixture installations after a lighting job is completed. The satisfied customer should be the objective for all lighting sales people.

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Standard Uil Top-Level Sales Conference

Includes Workshop Meetings and Entertainment

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To spur sales in all divisions Standard Oil conducted a three-day sales conference of workshop meetings aimed at its higher echelon of sales management. The meetings consisted of executive speeches, motion pictures, flip chart discussions, glass slides and other visual presentations. Highlight of the three days was a musical play of original songs sung by top-flight performers in colorful costumes on elaborate stage sets which deftly combined a significant sales message with live entertainment. Standard Oil officials were so impressed with the impact created by the play they commissioned Wilding to put it on film and subsequently showed it throughout the company's sales territory to the praise of dealer audiences.





COINCIDENT WITH THE CONFERENCE STANDARD INTRODUCED ITS ALL-NEW GOLD CROWN SUPER-PREMIUM GASOLINE

The top illustration is a candid shot take during an actual performance of the play of a theatre stage. The lower illustration show the two-camera technique that was used in filming the same scene on a Wilding sound stage



IstaVision Eastman Color Motion Picture and Live Show are Combined to Introduce New 1958 Fords

Ig ideas require big thinking. For example, the aility to produce and travel a show introducing te 1958 Fords to dealers and salesmen across the ation, was a project of tremendous magnitude. It ivolved an hour and fifty minutes of motion pictres and forty-five minutes of live presentations. Here are some of the vital statistics: thirteen moon picture sets, some 100 feet long (see illustratons), sixty- two pieces of special motion picture quipment, five sound stages and seven weeks of

filming by five different crews shooting simultaneously in Los Angeles, Chicago, Detroit and New York. To troupe the show required seven separate units—each complete with its own scenery and props—composed of ten performers, twenty-five stage hands and a stage manager. The performers highlighted the show with skits, songs and new car presentations. About 1,300 people were involved in the over-all production and the travelling crews played twenty separate shows to enthusiastic audiences in nineteen major cities across the U.S.

IT TAKES FACILITIES, EXPERIENCE AND SKILL TO BLEND AN UNDERTAKING OF THIS MAGNITUDE INTO A WELL-COORDINATED AND PROFESSIONAL PROGRAM

Pa., into four ul shoe stores 1r. Metzger's lensed into 12 rs which are ture and re-McCall's will eeing the film. as staged with at J. & J. shoe store in al Films, Inc. ely free hand format and)ne interesting ery shot was istomer's eye ting a story e that used in roduction.

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Under ideal conditions—inside, out of he weather—a motion picture camera recordshe step-by-step pragress of ARMCO people esting a steel service building. It's for a Kcachrome picture titled "Space, Time and Stel"



A backyard replete with fence all foliage erected on stage provides realistic set for the picture "Over 1) Backyard Grill" ane of a series master for the National Live Stock and Mit Board on preparing and cooking mec.

REEL NEWS

published by

WILDING PICTURE PRODUCTIONS,

CHICAGO

General Offices and Studios

1345 Argyle Street • LOngbeach 1-8410

NEW YORK CLEVELAND 405 Park Avenue PLaza 9-0854 TOwer 1-6440

PITTSBURGH

3 Gateway Center GRant 1-6240 TOwer 1-6440 G/
HOLLYWOOD ST
5981 Venice Blvd. 39:
WEbster 8-0183 JE

CINCINNATI 617 Vine Street GArfield 1-0477

ST. LOUIS 3920 Lindell Blvd. JEffersan 5-7422

MIdway

DETROIT

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REEL NEWS is a copyrighted publication printed in the U.S.A.

On another Wilding stage a camera crew focuses on an impres-

sive stylized decorator's studio. It's a scene from "Color Magic"

produced for Interchemical Corporation.

Published three times a year, REEL NEWS provides a brief resume activities in producing industrial motion pictures, television commer films, industrial shows and other visual programs. If you are intellined account of our operations please contact any of listed here.

Fashion Show

French Handbag Industry Sponsors New Color Film

Sponsor: The French Handbag & Leather Goods Industry

TITLE: Behind the Label, 13½ min., color, produced by Joseph Schaeffer,

this film, narrated by actor Claude Dauphin, was made in Paris and New York. It begins at Left Bank School, sponsored by the Paris Chamber of Commerce, where a boy and girl meet while attending classes in the art of creating handbags and belts. The school, attended by some 200 apprentices, combines French artistry with modern methods of organization and mass production. The film shows how the students are trained to specialize in "maroquinerie" (handbags and billfolds); "gainerie" (boxes and cases); and "sellerie" (briefcases and luggage).

The second part of the film shows scenes of Christian Dior's boutique, a fashion show at the Lido in Paris, and scenes in New York. It seeks to illustrate that "Made in France" is synonymous with artistry and skill in handbags

and leather goods.

Color and b/w prints of Behind the Label are available through the distributor, Sterling-

Movies U. S. A., Inc.

Fibers, Fashions Promoted in Du Pont Sound Slidepix

☆ Informative humor is employed in a new 18-minute sound and color slidefilm on Automatic Wash 'n' Wear Fashions, being made available to merchandising and sales training staffs by the Textile Fibers Department of E. I. du Pont de Nemours & Company, Inc.

The light pictorial is intended to impress merchandisers, buyers and sales people with the advantages of Automatic Wash 'n' Wear Fashions. Fiber content and construction details which make possible automatic washing and dryng of suits, dresses and sportswear are demonstrated.

The slidefilm finishes with a ashion show—parading advertisements of Automatic Wash 'n' Wear ashions currently available in tores. The promotional film was produced by Close and Patenaude, ales promotion agency of Philadelphia and Welmington, Del.

Right: McCall's new film "Are You This Man" is discussed by Babette Doniger, head of Educational Films and Lawrence Horan, Sr., head of J. J. Slater, Inc., at whose store the film was staged.



McCall's Looks to the Screen

Promotional Motion Pictures Serve As a Vital Part of 10-Year Drive for Top Spot Among Women's Magazines

A LERT, FAST-MOVING McCall's has been the outstanding success story in the women's magazine field for the past ten years. With its potent theme "Togetherness," an editorial policy that has almost revolutionized the sweet, simple and girlish format of women's magazines of yesteryear, and the industry's top sales promotion, McCall's has come a long, long way. It is now closing with and challenging the perennial leader, The Ladies Home Journal.

New TV Film Each Month

Films are an important medium in many of McCall's promotion activities. Enough so that for several years a day has not gone by without one or more McCall's films being in one stage of production or another. A regular monthly filmed "news release" goes out to television stations telling about one of the features of the current issue. This can be on food (Why Fad Diets Fail), fashion (McCall's Goes to Paris), home furnishing (At Home With the Abraham Lincolns), or an outstanding article (The Day Christ Died-an interview with author Jim Bishop).

Four for "Living" Congress

Most of McCall's films have been produced by Editorial Films, Inc., whose president, Babette J. Doniger, was formerly in television programming for a large network.

When McCall's sponsored the annual Congress of Better Living, in Washington, last fall, Editorial Films produced four films which described the kind of housing the modern woman is seeking. These are being shown as an informational service to advertisers. Other

films have been purely short and specific sales presentations or general service films.

Help for Footwear Sales

One good example of these service films McCall's has devised in its hot battle for the top rank is a new picture, in color, made for the women's shoe industry. Different from the standard self-promotion tool, the film is very probably the first magazine-sponsored picture made purely as a service for its advertisers, with nary a plug for McCall's throughout its 12 minutes running time.

Are You This Man? was planned and supervised by Mc-Call's Fashion Promotion Manager, Jacqueline Neben. Going to the heart of a problem facing the industry, Miss Neben and Miss Doniger first consulted the three major associations of the industry: National Association of Shoe Retailers, National Association of Shoe Manufacturers, and the Shoe Association. It seemed that although shoe salesmen are the highest paid of retail sales people (\$8,000 average, and \$35,000 not uncommon), they could definitely stand some brushing up on elementary sales techniques. Too many shoe salesmen were not realizing their potential, and beginners in the trade were not receiving proper training.

Making the Salesman a "Pro"

Made to help solve this training problem, Are You This Man?'s premise is that shoe salesmanship can be more than a job, but a fine profession and a lucrative one. It employs the good sense and skill of consultant Owen Metzger, called the "Dean of Shoe Salesmen," who has parlayed a small

shop in Allentown, Pa., into four of the most successful shoe stores in the country. Mr. Metzger's techniques were condensed into 12 salient sales pointers which are featured in the picture and restated in a folder McCall's will supply to salesmen seeing the film.

The production was staged with a professional cast at J. & J. Slater's fashionable shoe store in New York. Editorial Films, Inc. was given a completely free hand in determining the format and writing the script. One interesting technique is that every shot was made from the customer's eye viewpoint—necessitating a story board plan much like that used in animated cartoon production.

Win Plaudits of Retailers

Are You This Man? was premiered at the National Shoe Fair in Chicago last fall. Some 5,000 leading shoe executives saw the film in its six showings daily for the four days of the Fair. Many large shoe retailers and chains (such as Dr. Locke Red Cross, National Shoes, J. C. Penney and Kinney) ordered prints on the spot for showing to their salesmen, and since then some 30 more prints are in constant use throughout the industry with more being purchased (\$89 print cost) each month.

Miss Neben has now found that news of the film has brought a large number of requests from schools who want to use it in training courses.

Made on a modest budget, Are You This Man? has been one of the most successful fashion promotion ideas the magazine has found. Always solidly entrenched with the shoe industry (it regularly carries more women's shoe advertising than any other service magazine), McCall's is thus renewing the confidence it has earned with the industry as a fashion arbiter for 9,630,000 women.





In "Doctor Defendant" this physician faces a lawsuit for failing to get his patient's approval of a hazardous cancer treatment.



Thoughtless criticism of another doctor's work without knowing all the facts can cause legal problems, the film points out.

Servant to the Medical Profession

Through Its "Medicine and the Law" Films, the Wm. S. Merrell Company Builds Goodwill in the Profession; Reaching an Impressive Total Audience

Por Over a Hundred years, the Wm. S. Merrell Company, of Cincinnati, now an ethical pharmaceutical division of Vick Chemical Company, has had an enviable record of service to the medical profession. It is not a large company in its field, has a sales staff of 270 men whose job is to call on physicians and "detail" them on new drugs. This method is standard operating procedure in the ethical drug field for successful product presentation.

Merrell's detail men, in recent years, have sometimes found too many busy doctors' doors closed to them—doors found open only to representatives of the few largest pharmaceutical concerns or those having extensive product campaigns. How to open these doors had become a serious problem for Merrell.

Dr. John B. Chewning, director of professional relations of the Merrell Company, was approached 18 months ago by Dynamic Films, Inc. with the idea of doing a "different" kind of film program from the usual special subject medical and surgical films that interest only parts of the professional audience. Merrell wanted to reach the total audience of 225,000 physicians in a program of sustained interest with identification of the Merrell name. This

Dr. John B. Chewning, Merrell's director of professional services, worked with Medical Dynamics, Inc. on the film series.



identification associated with the program would have to engender a positive sense of good will with no implication of objectionable commercialism.

Medical Dynamics, medical division of Dynamic Films, surveyed the problem and suggested several interesting and potentially effective programs. All followed the precepts of good merchandising, thinking in terms of the problems of the customer, in this case the physician. All had the added value of series presentation to deliver the needed continuous message.

Merrell selected *Medicine and the Law*, a series of 30-minute films, as the one which would offer greatest audience drawing power and convey the high ethical character of the Merrell name.

Medical and Law Groups Lend a Hand

Through Sol S. Feuerman, executive vice president of Medical Dynamics, exclusive cooperation agreements were arranged with the American Medical Association and the American Bar Association to provide subjects and advisors. Merrell, the sponsor, wisely agreed to reserve for itself only title identification.

This association with the key professional groups not only provided the company with the kind of identification that was of positive value to it but also assured it of a distribution that could not have been obtained without the approval of these groups. In giving up stronger title identification with the film, Merrell not only enhanced its distribution potential; it maintained its ethical position carried out in all of the company's advertising and public relations.

First film in the series, *The Medical Witness*, was premiered at the American Medical Association's annual Clinical Session in November, 1956. Top officials of both AMA and ABA were present, and marked the series as the first joint effort of these two national organizations.

The series' second film, The Doctor Defendant, dealing with the important subject of medical malpractice and professional liability, was premiered in New York in June, 1957 at the annual AMA convention. There it was enthusiastically received.

From its own distribution records, Merrell has compiled some interesting data as to the effectiveness of these films, a marked departure from the usual product-type ethical pharmaceutical film. Figures that follow represent only Merrell's own distribution. They do not include broad distribution through AMA and ABA.

"Medical Witness" Viewed by 168,000

In less than a year, more than 168,000 interested viewers have seen *The Medical Witness*, a film stressing the importance of proper preparation by both physicians and attorneys before presenting any medical testimony in court. Both physicians and attorneys have been high in their praise of the film and its purpose, the company says.

In 12 months, Merrell has had 645 showings of *The Medical Witness*. In the first three months following its release, *The Doctor Defendant* had 127 showings.

"An interesting fact is that some medical



At "Medical Witness" premiere: David F. Maxwell, past pres., American Bar Assn.; Dr. David Allman, pres. American Medical Assn.; S. J. Stetler, dir. AMA law dept.; and Sol S. Feuerman, exec. v.p., Medical Dynamics, Inc.

schools and societies are repeating showings, with some having had three bookings on the same film," the company says. "Advance bookings average about 50 per month on each film, with the second film getting equal demand; and, in many cases, the two being booked together."

The Medical Witness has been shown at 145 medical conventions. At some of these, a physician or attorney (sometimes both) has moderated a discussion on problems of medical testimony.

While the average audience at each showing was about 88 persons, Merrell reports that on several occasions as many as 600 physicians have packed an auditorium to see the film.

The company estimates that 70 per cent of the audiences were potential prescribers of its drugs, 20 per cent were in associated medical fields (nurses and pharmacists) and 10 per cent were attorneys.

Important to note here is that, although the umber of actual viewers may seem small in imparison to a national tv audience figure, it presents a very high percentage of the audince desired.

Those who saw the films were persons Merill wanted to have see them; they saw the films hen Merrell wanted them to see them; and hen they saw them, they were in a receptive ame of mind.

"In several cases, doctors, to get preferential se of the film, have contacted Merrell salesen and arranged appointments that resulted definite sales," the company notes.

Besides being a tremendous morale impetus or salesmen, popularity of the films has enabled tem to make contacts with physicians in areas here previous contact had been difficult.

Salesmen Arrange to Show Films

Wherever possible, Merrell uses its salesmen barrange for film showings. The salesmen have een unanimously in favor of the films. Some f the reasons they gave in reply to a company uestionnaire were:

Doctors mentioned the film series to the desman.

Salesmen have been able to see busy doctors here the door was closed before.

Doctors were more cooperative and attentive mentioned by 70%).

Acceptance and prestige of Merrell were imroved (mentioned by 94%). This latter repesents a significant gain in the highly competive pharmaceutical industry.

Success of the films has caused many profesonal groups, both medical and legal, to want rints for permanent use, the company reports, hese have been made available at cost; and ore than 24 recognized professional organiations or schools own one or both of the subects produced so far.

One Year's Result: 75% Exposure

As mentioned above, all audience figures aported represent only Merrell's distribution. Then the AMA audience is added, Merrell sels it can claim to have reached more than 75 er cent of the "physician audience" within a ear of the program's start. This does not take to account the thousands of nurses and harmacists who have seen the films, or the tany attorneys who have become aware of CONTINUED ON PAGE SIXTY)

elow: in Merrell film, local medical groups arn to meet legal problems by getting attorey's advice on their professional liability.





Filming 'round the world, World Highways Expedition crew camps on Mt. Ararat in Turkey.

RORD "ROUND-THE-WORLD" televison commercials, now showing the 1958 Ford zipping up the Champs Elysee or barreling over Iranian mountains, are but one part of a million-dollar project that was eight months in production and will soon result in the release of several full-scale motion pictures documenting the trip.

The project originated as a gleam in the eye of Martin Ransohoff, president of Filmways. Inc., early last year. Ford, and its agency, J. Walter Thompson Company, agreed enthusiastically with Ransohoff's round-the-world plan, and with great secrecy a new dummy company—World Highways Expedition—was set up in the Devon Hotel in New York, in March, to gather personnel and purchase equipment for the trip, without leaking news to Ford's competitors.

Staying completely disassociated from the busy traffic in Filmways' main offices, the new company spent three and a half months arranging for the procurement of \$75,000 worth of camera equipment, 100,000 feet of 35mm Eastman color film, and a staff of 18 for the production unit which would actually make the trip.

Meanwhile, Ransohoff, with Ford and Thompson people, worked out diplomatic and travel arrangements with the U.S. State Department and with 23 ambassadors of the countries through which the expedition would pass.

Kevin McClory, who had been overseas on-location director for Around the World in 80 Days, was engaged as producer-director for (CONTINUED ON PAGE 62)

Ford Tours the World



The Maharajah of Jaipur's elephant makes an unsteady camera perch.





"Guided by principle," Modern's president is Frank Arlinghaus . . .

THE MAGIC OF SOUND that brought "life" to the motion picture medium also brought the early beginning of what is now the business and television film medium's leading specializing distributor.

The genesis of Modern Talking Picture Service, Inc., come of age this next July 1, 1958 on its 21st birthday, actually begins with the advent of 35mm sound films in 1927. Today, this wholly independent concern distributes the films of over 300 leading companies and trade associations, plus scores of advertising agencies and television film producers, through its nationwide network of 28 regional film libraries throughout the United States.

Films for 16mm, Theatres, TV

Films from "Modern" go to more than 150,000 "self-equipped" 16mm audiences, to a large part of the nation's 19,000 permanent and drive-in theatres, to 529 television stations and to thousands of 16mm "road-show" towns in rural areas of the nation with no formal theatres.

The story of how it all began is as fascinating as the story of "modern" business films which it Born With the Advent of Sound Films, the History of Modern Talking Picture Service Parallels the Development and Growth of the Business Film Medium in Past 20 Years

parallels. The year: 1927. The event: the public's enthusiastic reaction to the first "talkie" as Al Jolson's The Jazz Singer hit the screens of especially-equipped theatres throughout the U.S.A.

In that eventful year, the Western Electric Company (which had made and shown the first educational sound film, an animated cartoon on the vacuum tube as early as 1922), formed a new subsidiary to market and service its non-telephone products. The new company, Electrical Research Products, Inc., licensed the use of sound equipment and furnished acoustical engineering assistance to both producers and distributors. By 1931, ERPI had installed talking picture equipment in 8,000 theatres throughout the world.

ERPI's Non-Theatrical Advent

In March, 1929, ERPI created a non-theatrical department to introduce talking pictures into such fields as education, religion and industry. The Western Electric had developed "portable" 35mm sound equipment (weighing a mere 2,500 pounds) and now made this equipment available to institutions.

Attracted to this new field activity was a youthful graduate engineer by profession but a film pioneer by fortune and inclination. Frank Arlinghaus. In him, both the medium and his company found the components for achievement: the practicality of his engineering background plus the vision and missionary zeal to advance this completely new medium. That he also possessed a good measure of fortitude was not the least of his assets as the complicated and weighty new apparatus moved out across the land. Fortunately, the early 35mm phase gave way to the first 16mm soundon-disc equipment of 1931—and by 1934, the first sound-on-film projectors were taking their places along the distribution line.

This Is the MODERN Story . . .

Set Up "Road Show Licensees"

1932, however, was the year of a major development in "non-theatrical" motion picture distribution. In that year, ERPI established its first "road show licensees" and began the practice of supplying the portable equipment and trained projectionists to sponsors and producers of early sound films.

This "road show" program followed two main paths: the first was that of "projection service" for sales meetings, conventions, etc. The other was the showing of new company-sponsored sound films to consumer audiences. These were "club shows" which included both operator and equipment. To book sponsored films for these "club" dates, ERPI licensees became film distributors.

License First Four Companies

In this "red-letter" year of 1932, ERPI licensed the first four independent companies as roadshow distributors. The first of these was MacCallum Pictures of Philadelphia, of which more later. By 1935, there were 10 licensees and they held their first "convention" in New York City. At this historic gathering, the licensees adopted the trade name "Modern Talking Picture Service" to be "operated nationally through licensees by ERP1" and the now-famous slogan "any place, any time" made its appearance on the familiar Modern "tombstone" trademark.

In 1935, Frank Arlinghaus was placed in charge of ERPI's growing road-show activity (there were now 20 licensees) as "distribution manager." These were bustling, bright, growing years. Records that would be commonplace today were made and broken with each passing month. The medium was growing up, coming along fast . . .

These Were the Eventful 30's

"34 simultaneous showings in 34 different cities were tied in with a national radio broadcast as the Plymouth Motor Car Company announced its 1936 model with a sound motion picture presentation . . ."

"... an audience of 20,000 persons saw a Modern-projected program at the A&P Birthday Party in Madison Square Garden."

". . . a single audience of 13,000 in Philadelphia's Convention Hall witnessed the Ford Motor Company's picture Rhapsody in Steel."

". . . a campaign for Metropolitan Life Insurance Company resulted in a health education picture being shown to 15,000,033 people."

". . . 4,200 people in one day saw the B. F. Goodrich film program in Orangeburg, South Carolina. Total population of Orangeburg: 8,000."

And so it went through showing records for H. J. Heinz Company, Brown and Williamson Tobacco Corporation, Plymouth and Dodge regional sales meetings and theatrical distribution (initiated in 1936, also) for still-active sponsors such as the National Association of Manufacturers, Weyerhaeuser, Westinghouse, the Institute of Life Insurance, American Iron & Steel Institute . . .

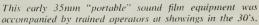
Principle of Audited Circulation

On June 20, 1935, Modern was already advertising a principle for which it has become a principal advocate and a foremost exponent in the industry. In ADVERTISING & SELLING, it proclaimed:

"Now you can get AUDITED CIRCULATION" in Industrial Talkies."

But that's a short mile ahead in this narrative from history.

In 1937, the Federal Communications Commission asked the Western Electric Company to divest itself of some of its ERPI activities. Arlinghaus proposed that employees of the distribution department take over its ownership. The bid was accepted and an independent corporation was formed under the Modern Talking Picture Service banner. Modern was incorporated on July 1, 1937.





☆ The story of Modern, which begins on these pages, is one we have lived with these past two decades. Business Screen was founded the year following Modern's corporate birth . . . this series salutes a contemporary whose high standards and practices have advanced the entire business film medium. —OHC

Of the original seven employees, six are still associated with Modern.

First Officers Are Named

Frank Arlinghaus, associated with ERP1 through the early pioneering days of sound, became Modern's first president and remains so in this 21st year of its independent entity. William "Bill" MacCallum, the first "licensee" as



Vice President Bill MacCallum was Modern's first licensee . . .

MacCallum Pictures, had joined ERPI itself in January, 1937 and became one of the first directors of the "new" Modern. (He became a vice president in October, 1948.) Another director was Dan Collins, who held a position in ERPI's parent company, Western Electric and Howard Eberle, who returned to Western Electric in 1942, was Modern's first Secretary-Treasurer. He continues to serve Modern as Secretary and in June, 1951, became a director. Ed Manke, who came over from ERPI in February, 1938, is the sixth of the original seven employees who are still associated with Modern.

Started With 35 Licensees

Modern began its solo flight into the future with 35 licensees on board. Among them was Bernie Payne, then and now Modern licensee in Cleveland where B. W. Payne Films is the only one of the company's present non-theatrical exchanges associated with Modern since the beginning of its corporate life.

Almost simultaneously with Modern's independent status, came a new era in the distribution of sponsored motion pictures. 16mm sound-on-film was making rapid headway throughout the country among industries, churches schools, county agents and other organized groups who were acquiring their own sound projectors.

Modern's First 16mm Picture

Projection service or "club show" arrangements were still the most effective way to reach specific target audiences, however, in these late 30's. For Westinghouse, Modern circulated the company's Golden Jubilee picture New Frontiers as its first 16mm film (showings began in May, 1936); for the American Iron & Steel Institute. Steel-A Symphony on Industry. was offered in a February, 1937 magazine advertisement and was another Modern "first"-the first film to be offered to self-equipped 16mm audiences.

The first account sold by Modern as an independent company was Hiram Walker. The film: Keeping Nature on Its Course, distributed in 1937 and for several years thereafter.

Another "First" in 1941 . . .

The next major step in 16mm distribution to self-equipped audiences took place in 1941. Modern mailed to adult audiences a promotion listing six titles and booking requests for that promotion are said to be coming back as recently as four years ago.

The opening of a Chicago sales office late in 1940 carried forward Modern's progress toward nationwide service and supervision for both its accounts and the growing thousands of 16mm audiences. Richard M. Hough, now one of Modern's vice presidents, had organized the Allied Film Exhibitors in California.

Modern bought into Allied, gave it a blanket franchise for the West Coast and Dick Hough joined the parent company to set up the Chicago sales office which he still heads.

In 1942, with an inventory of 28 non-theatrical titles, Modern switched its major emphasis from projection service "club shows" to its present form of distribution to "self-equipped" audiences . . .

(CONTINUED IN NEXT ISSUE)



In production along the Union Pacific trackside: Cate & McGlone's script chief Walter Wise (center) checks a human relations point in film.

The Essence of Public Relations

The Union Pacific Railroad Shows Its "Company Manners" and Offers an Example for All Enlightened Management

Sponsor: Union Pacific Railroad TITLE: Company Manners, 20 min., color, produced by Cate & McGlone; script by Walter Wise.

The terms "public relations" and "human communications" have achieved recognition and professional stature in business but there are surprisingly few motion pictures which interpret their real meanings to the public, to company employees and to management.

The Union Pacific's latest film, Company Manners, is a first-rate exposition on the functions of its Press, Radio and Television department but it is an even better summation of the broad scope of an industry's acceptance of the responsibilities of all its people for human communications, for enlightened relations with the public.

People Make the Company . . .

The measure of Company Manners lies in this passage from the script: "A famous corporation has no soul. That statement is only partially correct. It has no soul of its own. It relies on 50 thousand railroaders to give it form and substance and to give it meaning..."

Pictorially, the film presents a very comprehensive pattern of the UP's press and photographic people in nearly every aspect of their jobs. Inter-related are scenes of other UP workers, doing equally important public relations work: the conductor of a domeliner; a clerk in reservations, a freight salesman, office workers and section hands . . . all of them fulfilling the company's adage that "good communications with the public is everybody's business."

There are several "key" episodes where UP railroaders have rendered courteous service, beyond the call of duty, making friends for every worker along the right of way.

A Picture Worth Seeing

Company Manners is "must" viewing for any management team in modern business. Its coverage of the practical aspects of press relations is comprehensive enough to serve as a "short course" on the work of a p.r. department. Newspaper, radio and tv activities and the road's photographic and film production functions are thoroughly defined in picture and sound. Through it all there is the keynote of "responsibility" which sets Company Manners and the UP apart as examples of enlightened business citizenship.

Right: good public relations is "everybody's business along the Union Pacific . . .





PREVIEWS of New Films

Pictures from Business and Church Serve Wide Audience

Above: two telephone engineers visit a producer to discuss a film on floor care. Right: the film goes into detail on all elements involved in cleaning floors and protecting them from unnecessary abuses.



A "Floor Show" That Sparkles

Bell Trains Maintenance Crews to be "Polished" Performers

Sponsors: American Telephone & Telegraph Company.

TITLE: Floor Show, 42 min., color, produced by Sound Masters, Inc.

* Have you ever admired the sparkling floors in telephone buildings and thought: "Beautiful . . . How do they do it?"

This new Bell System training film shows how they do it. It is a comprehensive wrap-up on the "hows" and "whys" of cleaning, waxing and polishing floors of linoleum, vinyl and asphalt tile.

Floor Show is in two parts—either of which can be shown as a unit itself. One half (26 min.) deals with cleaning floors, the other half (16 min.) with protecting them from wear and tear.

For an idea of how useful the film can be, consider these statistics: A staff of more than 12,000

house-service people spend a significant portion of their time maintaining the Bell System's linoleum and tile covered floors which spread over 110,000,000 square feet, or about four square miles. (Downtown Manhattan, from 14th Street, south to the tip, is about four square miles, or 2,500 acres.)

These people apply a million and a quarter pounds of soap onto this broad expanse of floor area each year to clean it. They spread 220,000 gallons of wax and resin finishes over it each year to protect it.

Floor Show will help train new house-service people in proper techniques of doing this vast job—and very probably improve the technique of old-timers, as well. As a public service, AT&T will also make the film available to schools, business organizations and institutions through Bell System Telephone Companies

Promoting Chain Saw Safety

Sponsor: Homelite Division of Textron, Inc.

TITLES: Chain Saw Safety Pays Off, and Chain Saws Pay Off on the Farm, 25 and 27 min., color,



produced by Victor Kayfetz Productions, Inc.

☆ These films are designed to show proper, safe and productive practices of today's woodsmen and farmers in logging and home wood lot operations. Produced for Homelite, manufacturers of gasoline powered chain saws, the films contrast the old-fashioned hand methods of wood-cutting with the power chain saw methods of today.

They show the advantages of the chain saw under actual forest and farm conditions in felling, limbing and bucking trees of all sizes.

Made with the cooperation of the American Pulpwood Association and with the technical assistance of its safety engineers. Chain Saw Safety Pays Off stresses the safe practices observed by professional woodsmen at work: proper maintenance and care of the chain saw, safe clothing worn on the job, the correct way to handle the chain saw in cutting, the proper stance to take, and the special way heavy

logs can be lifted and stacked safely by one man.

Chain Saws Pay Off on the Farm shows how the farmer fells his trees and hauls them to a pulpwood mill for a cash sale. The farmer can improve his property by felling diseased trees, by clearing unwanted growth and obstructions and by cutting logs for firewood.

Chain Saws Pay Off on the Farm is available on free loan from the Farm Film Foundation, 1731 Eye Street, N.W., Washington 6, D.C. B/w prints for television distribution are available.

How a Priest Spends His Day

Chicago Archdiocese Aims a Documentary at Religious Life

Sponsor: Radio and Television Office, Catholic Archdiocese of Chicago.

TITLE: Twenty Four Hours, 26½ min., b&w, produced by Fenton McHugh Productions, Inc.

☆ This is a documentary film with a purpose: to encourage vocations to the priesthood.

In simple, straightforward style, it tells the story of *Twenty Four Hours* in the life of a parish priest.



Above: religious duties occupy a big part of "Father Gordon's" day.

From the time he is aroused from bed before dawn to administer the last rites to a dying man in a hospital operating room until he ends his activities by proctoring a teenagers' dance, the camera follows "Father Gordon," assistant pastor of "St. Mary's" parish, through his daily doings.

The film manages to weave clerical and non-clerical duties into an interesting continuity; so that the result is an accurate and absorbing account of what a priest does with his day. For example, while an admittedly important part of his work is concerned with read-

ing Mass, visiting the sick, baptising infants and conducting religious information classes, "Father Gordon" also is coach of the gradeschool baseball team and a speaker at civic luncheon meetings.

Much of the real-life impact of the film stems from the fact that it was made in actual parish surroundings. Several parishes in the Chicago area were used as locations. Another factor leading to this end is that only one professional (the actor who is "Father Gordon") was used. All the others who appear in Twenty Four Hours are "just folks"; members of the various parishes in which the documentary was filmed.

Authentic background music for scenes showing Catholic ceremonials is from recordings made in France featuring a choir of Solesmes monks in Gregorian chants, supplied by courtesy of London Records.

The film was written by Fenton P. McHugh and Rev. John S. Banahan, and directed by Ernest A. Lukas. Cameraman was Lutz Hapke; production manager, James R. O'Riley; recording was by August M. May.

Below: all of the film's scenes were made in parish surroundings.





Martin's Matador Story-

"The Missile Man" Fighter for Freedom

Sponsor: Glenn L. Martin Company.

FITLE: The Missile Man, 28 min., color, produced by the sponsor.

When the Air Force successully launched their Matador Misile, the Glenn L. Martin comany had just cause to feel proud of their part in its production. After a time, much information concerning the assembling, launchng and tracking of the missile became declassified and released o the public. The company then fecided to produce a film about



Launching a Martin "Matador"

he missile so all could see as much s possible what goes into the proluction and use of such a weapon.

The Missile Man has about as uuch unclassified information bout the Matador as has ever een presented before. It was lmed on location at launching ites and, among other things, hows the Air Force team reponsible for the use of this veapon and how they carry out heir mission.

Prints are available for school nd adult groups through Modern alking Picture Service, Inc., exhanges on a free-loan basis.



Scene in "By Their Deeds" shows a giant compression tester at work . . .

Meet the Reclamation Engineer

New Government Film on His Work Is Aimed at Wide Audience

T'S A NEAT TRICK . . . in these days of ominous international headlines, of more tv screens lit up than ever before, of more radio announcers announcing . . . to get and hold attention.

It's a neater trick to grab and hold, all in the same package, the eyes and ears of a starry-eyed, fresh-from-college engineer and his older, more cynical counterpart who wants "nothing but the facts."

That was the job the United States Bureau of Reclamation, Department of the Interior, handed to Thos. J. Barbre Productions in connection with the making of its documentary film, *By Their Deeds*. A 30-minute, sound-color production, the title borrows from a Biblical text and implies that "by their deeds America's reclamation engineers shall be known."

Film Serves Three Purposes

The Bureau wanted the film for three purposes:

1. To interest young engineers in careers with the Bureau.

2. To provide a documentary, semi-technical outline of the work of the Bureau.

3. To appeal to a general audience as is found in schools, clubs and among ty viewers.

The "deeds" covered in the picture vary from barring down rock high up the sheer face of Glen Canyon, to running down obscure water law in dusty archives, to building a dam with concrete, to helping others develop projects in remote ocean zones oceans away.

By Their Deeds is the first Bureau film in history to be contracted entirely "on the outside." The engineering headquarters office in Denver negotiated with Barbre to deliver a completely scripted, photographed and assembled package.

Later, by mutual agreement, one or two Bureau-shot sequences were incorporated to save budget; but the project was still considered a one-package deal.

Cover Wide Operational Range

Deeds was thus a pioneer film. Many persons had to be consulted —in the planning, in the scripting, in the shooting, and in the final recording. All of the various departments involved had to be made to feel that their activities were well represented.

To appeal to the three types of audiences to which it will be shown, the finished film mixes dashes of lightness to heavy technical sequences, and vice versa, for maximum interest and effective-

Example: The Bureau's fivemillion-pound compression tester is shown crushing a 30-inch thick column of concrete. The very next scene shows the four-story high monster snuffing out the flame of a tiny candle with no damage to the candle.

Light Touch and Heavy Facts

Example: In a recreation scene, a pretty girl is shown riding an aquaplane on an artificial lake, quite a departure from the "allman" practices common to most government films.

Example: After a rather "deep" sequence of laboratory procedure and compaction testing of earth.

the last scene of the sequence, a close-up of a mortar and pestle, dissolves to an on-site close-up of a sheepsfoot roller, a tons-size mortar and pestle.

The film takes viewers through the steps necessary to conceive, design and build a project, from determining the need and obtaining congressional approval through maintenance of the finished complex. Two huge dams were "built" during the picture, one of concrete and one of earth.

First Film on Glen Canyon

One particular sequence, which had both the Bureau and Barbre concerned at first, turned out to be a nice "plus" to the film. When prime bids were opened for the Glen Canyon Dam, the film had not been contracted for. So only Bureau photographers shot the event . . . in black and white film.

A vital part of the whole story, the scene had to be used. It was finally decided to work the black and white scene into the color film as a "newsreel" of the event. Suitable newsreel background music was used, and the sequence fit in perfectly.

By Their Deeds was recently shown before delegates to the Federal Extension Service Visual Aids Workshop in Washington

Teaching Youngsters Respect for Trains

Sponsor: The Baltimore and Ohio Railroad.

Title: Otto Nobetter and the Railroad Gang, 15 min., color, produced by Ted Eshbaugh Studios, Inc.

* This color cartoon, designed to promote juvenile adherence to safety rules, tells the story of Otto Nobetter, a little boy who is tempted to throw stones at passing trains. Through an imaginative dream sequence, Otto is harassed by the "Railroad Gang" (the engine, the box cars and the safety signals) whom he has heretofore abused. The climax of the film is highlighted by the big diesel train chasing him to his home where the disaster of a crash is averted by his last-second acceptance of the Safety Rules.

The film includes a tuneful theme song which might become a hit among school children.

Baltimore & Ohio will distribute the film to school and television audiences.

THE SALES MANAGER'S AUDIO-VISUAL GUIDE

Selected Motion Pictures and Slidefilms for Sales Training

& Following our editorial premise that there is nothing wrong with our national economy that a million inspired salesmen can't help fix, the Editors of Business Screen present this useful selection of readily-available motion pictures and sound slidefilms from free-loan, rental and purchase sources. In addition, better and more extensive use of your com-

pany's own films and some of the extensive product pictures available on a free-loan basis from suppliers can help to prepare salesmen for greater results in the field. Well-prepared sales meetings, including proper room setup, arrangements for projection, good ventilation, etc. are basic to successful presentation of these films.

FREE LOAN FILMS

See the general source list on pages 45-46 for addresses of film sponsors and distributors of these free loan films.

All I Can Do, 23 min., b/w, Coopers, Inc. Demonstrates five basic steps of good salesmanship which, if practiced, will help salesmen increase their sales and build up good customer relations. Source: Modern.

The Big Little Things, 30 min., b/w, Coopers, Inc. A retail sales training film demonstrating the importance of small acts which can and do influence a customer for or against buying. Source: Modern.

Calling All Salesmen, 14 min., color, Life Magazine, Animated cartoon shows salesmen that national advertising of the products they sell to be retailed locally is also local advertising; this advertising helps retailers sell the products the salesmen supply. Source: Life.

The Care and Handling of Buyers, 45 min., b/w, Republic Steel Corp. Tips on fundamentals of successful selling, gathered from nationwide surveys. Presented in story form. Source: Modern.

Chuck Woods-Go Giver, 26 min., b/w, Wood Conversion Co. Gives retail lumbermen examples of effective selling techniques and proper customer relations. Source: Wood.

The Conference Method As a Selling Tool, 32 min., color, Texaco. Designed to teach Texaco salesmen how to conduct a conference with dealers which draws the dealers into discus-

sions of their own individual sales problems, faces them into sales point solutions. Source: Texaco.

Counter Measures, 16 min., color, Eastman Kodak Co. Catches the bumbling store clerk in the act as he goofs sales (of cameras): shows model druggist using good sales techniques to help people buy intelligently. Source: Kodak.

Design For Selling, 30 min., b. w, Johnson & Johnson. Dramatically portrays need and methods for modernizing interiors of drug stores to meet the new buying habits of customers. Merchandising ideas included in the story. Package program consists of film, leaflets and other materials. Source: J. & J.

Down To Earth, 28 min., color, American-Standard. A crotchety Irish plumber, a touch of "boy-meets-girl," an invasion of the Pearly Gates and a heavenly "Earth-o-scope" combine to do a down-to-earth sales indoctrination job; getting plumbing contractors and journeymen plumbers interested in "journeyman selling." Source: A-S.

East Side-West Side, 20 min., color, Don M. Casto Org. Merchandising concepts involved in regional shopping centers, plus many aspects of center planning and construction. Spans a typical center from drawing board to grand opening. Source: Casto.

Four Steps To Sales, 27 min., color, Bell System. Deals with simple sales principles and techniques helpful in business office selling. Portrays selling experience of a typical service representative who, through trial and error plus guidance of her supervisor, learns to apply four simple steps to better selling. Source: Rell.

The French Stamp of Fashion, 13 min. and 7 min., color. Leather Glove Producers of France, Part I is travelogue-type documentary of French glove industry. Part II shows merchandising and retail sales people correct technique of selling the

sales come from planning tin expenditure to best advantage shown, Source: Modern. Of Time and Salesmen, 35 min b/w, Dun & Bradstreet. Su gests to salesmen ways of plan ning their working day to get th most effective use of minutes ar

> The Story of Oil Marketing, min., color, Shell Oil Co. Ho oil is sold and how young me can prepare for careers in o marketing. Explains means good service-getting produc to the customer when, where, ar how the customer wants then Source: Shell.

hours spent on customer cal

and interviews. Source: Moder

Success Story, 30 min., b/w Johnson & Johnson. Sequel file to Design For Selling. Tells ho to modernize exteriors of dru stores for eye appeal and mo effective display of merchandis Package program includes film booklets and "how-to-do-it" man ual. Source: J. & J.

Telephone Courtesy, 25 mir b/w, Bell System. A typic businessman runs into difficultie one day when he tries to phone h office. He starts thinking abou the telephone habits of his office and puts on a "telephone show

(CONTINUED ON PAGE 42)

Below: the Republic Steel Company's "Order Maker's Institute" programs have provided outstanding examples of resultful visual presentation.



French leather glove. Source Gottlieb.

It's Good Business, 30 min., b/v Bates Mfg. Co. Picture a swers such questions as: "Wh.

about gifts?" "What about r ciprocity?" for salesmen ar purchasing agents. Also touch courtesy on part of purchasers salesmen and purchasing po

icies. Dramatic story stars Ne Hamilton, stage and screen sta Source: Bates (also purchase-

It's the Little Things That Coun

Spotlights better selling tec

niques by dramatizing sales prin

ciples frequently neglected

forgotten. Source: Bates (als purchase-\$61.90 fob New York

lt's Up To You, 25 min., colo

taurant Assn. Designed to sho

food service operators and su

pliers facts about merchandisin

selling, and advertising

methods to build their busines

A Little Time for Henry, 17 min

cartoon about a salesman's ma

agement of his time. How bette

color, Republic Steel, Animate

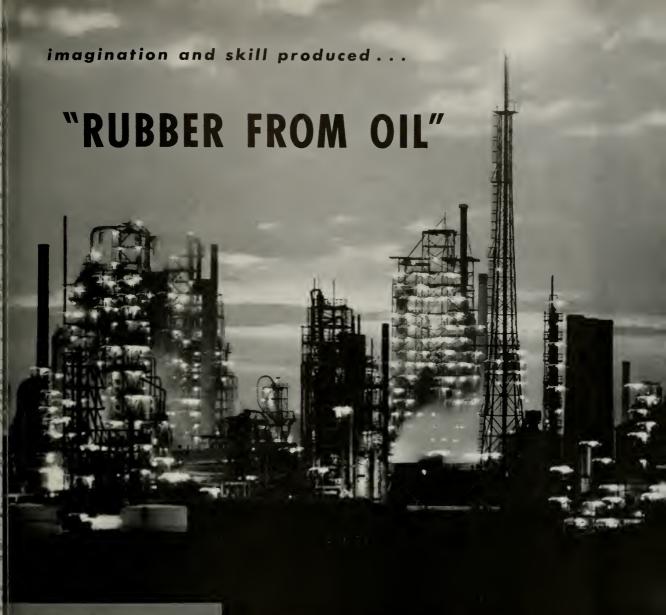
Source: Kraft.

Kraft Foods & National Re

30 min., b/w, Bates Mfg. C

\$56.75 fob New York).

BUSINESS SCREEN MAGAZIN



her Esso films we have produced:

GHLIGHTS OF ESSO LABORATORIES ADERSHIP THROUGH RESEARCH OWING SOLIDS EW RIDING COMFORT WITH BUTYL TIRES ATE QUARRY

AMWORK AGAINST FIRE ABORATORY ON WHEELS

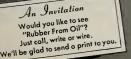
Chemistry created butyl rubber, engineering developed a process for making it, research found hundreds of applications, and now Campus Films has shown the same kind of imagination and skill in producing a significant motion picture.

"Rubber From Oil" is the latest in a series of motion pictures produced for the Esso Companies.

If you have a story to tell, let Campus Films tell it - skillfully, dramatically, persuasively.

CAMPUS FILM PRODUCTIONS, INC. 4





THE SALES MANAGER'S FILM GUIDE

(CONTINUED FROM PAGE 40) for his staff to point out obvious bad phone habits which can cause discontent among his clients and customers. Illustrates and underscores good phone habits and their value. Source: Bell.

Sales Training Films You Can Rent or Buy

Here are selected 16mm sound motion pictures available from specializing publishers and distributors of sales training texts, etc. Consult data on daily rental. print purchase terms. See source list for addresses of producing firms.

16MM MOTION PICTURES

Approach, 11 min., b/w, McGraw-Hill Book Co. Correlated with Russell and Beach's A Textbook of Salesmanship, film stresses the importance of a well-planned sales interview. Do's and dont's illustrated. Follow-up filmstrip also available. Source: McGraw-purchase, motion picture - \$65.00, filmstrip-\$5.00.

The Bettger Story, 30 min., b/w, Dartnell Corp. Frank Bettger, author of the book "How I Raised Myself From Failure To Success In Selling," is shown demonstrating the points in his book which will assist any salesman in making himself better and more successful. Overcoming objections, making the sale in spite of competition, the important secret of salesmanship-all are dramatically presented. Source: Dartnellpurchase, \$250.00; rental, \$1.00 per person attending each showing with a minimum charge of \$40.00, plus transportation both

Closing the Sale, 30 min., b/w, Dartnell Corp. Famed sales team of Borden and Busse demonstrate five specific methods for closing sales which experience has proved to be the most practical and effective. Also helps salesman or dealer overcome fear of asking for an order when the time comes. Importance of sincere customer service is also stressed. Source: Dartnell - purchase, \$250.00; rental \$1.00 per person per showing with minimum charge of \$40.00, plus transportation both ways.

The Face In the Mirror, 28 min., b/w, Jam Handy Org. Presents good and bad selling so that salesmen can see themselves at their best and worst-as the prospect sees them. A typical salesman is portrayed by James Dunn, Academy Award Winner in A Tree Grows In Brooklyn. He gets a series of lessons in selling that gives him food for thought and starts him off on a train of self analysis. Source: Jam Handy purchase, \$122.50; rental, \$25.00 first day, \$15.00 second day, \$10.00 each day thereafter.

Hitting Hot Buttons, 45 min., color. A graphic presentation of Jack Lacy's sales training course. Methods and points aimed at converting doubtful prospects into solid customers. Fifteen techniques to build star salesmen. Also explains how prejudices can be overcome and tells three main objections and how to by-pass them. Source: Ideal - rental -\$1.00 per person for first 100 per show (minimum \$40.00), 50c per person for all those after first 100.

How To Develop Your Dynamic Power, 30 min., b/w, United World Films, Inc. Dr. Norman Vincent Peale illustrates the necessity to re-evaluate, self-analyze and think correctly for selfimprovement. To develop drive necessary in today's competitive society, Dr. Peale stresses importance of relaxing the mind and shifting from negative to positive thinking. Developed for sales training and management groups. Source: United World-purchase - \$195.00; rental - \$40.00 per show (rental fee can be credited against purchase within 60 days).

How To Sell Quality, 30 min., b/w, Dartnell Corp. Script taken from booklet "How To Sell Quality," by J. C. Aspley. A typical frustrated salesman is taken through a series of eye-opening sequences in which be observes topflight salesmen of quality products and services in action. He convinces himself that selling quality is the answer to price competition and the best way to build a future in selling. Source: Dartnell - purchase, \$250.00; rental \$1.00 per person per showing with minimum charge \$40.00, plus transportation both ways.

How To Talk Business To Win, 30 min., b w, United World Films, Inc. Millard Bennett, known as "The Voice of Selling" alerts both the employer and employee to the important fact that basically everyone is a salesman; good salesmanship is required in almost every facet of life. How to apply knowledge in persuasive manner; how to use it to get emotional response and motivate people to think and act are explained. Four basic skills necessary for success stressed: knowledge, experience, ingenuity and initiative. Source: United World — purchase — \$195.00; rental — \$40.00 per show. (Rental fee can be credited against purchase within 60 days.)

How To Up Sales By Better Sales Supervision, 30 min., b/w, United World Films, Inc. Borden and Busse, famed sales training team, present answers to sales

Opening the Sale, 30 min., b/w, Dartnell Corp. Borden and Busse, famed sales team, demonstrate to salesmen certain skills and techniques they can use to improve the effectiveness of their approach and ease their way to the order, Source: Dartnell-purchase, \$290.00; rental, \$1.00 per person per showing, with minimum charge of \$40.00 per show, plus transportation both ways.

- purchase, \$295.00 for complete

The Importance of Selling, 20

tannica Films. Emphasizes the

services provided by salesmen to

business and the consumer. De-

scribes the structure of typical

sales organization and shows the

duties of sales executives, follow-

ing a product to its ultimate sale

to the consumer. Source: EBF-

Making That Sale, 17 min., b/w,

of closing difficult sales and need

of effective follow-up are pre-

sented as given in Russell and

Beach's A Textbook of Salesman-

ship. Demonstrations of products

and meeting objections are stress-

ed. Follow-up filmstrip also avail-

able. Source: McGraw-purchase,

motion picture-\$100.00, filmstrip

Memo To a Salesman, 30 min.,

paperwork involved in selling and

shows the frustration of the sales-

man in handling the mountain of

paperwork at his own desk. Also

demonstrates the worst examples

of the inter-office memo in the

sales department. A sequel to The

Salesman, starring Dave Oliver.

Source: Fortune - purchase -

\$200.00 (some short-term loan

and preview prints available -

allow one month's advance notice).

b/w, Fortune Films. Spoofs the

McGraw-Hill Book Co. Methods

purchase, \$100.00.

-\$5.00.

min., b/w, Encyclopaedia Bri-

package.

Overcoming Objections, 30 min., b/w, Dartnell Corp. Borden and Busse demonstrate how salesmen, distributors, jobbers, and dealers can change objections from stumbling blocks into sales getting stepping stones. Concentration is on basic techniques that can make any objection lose force-without the customer losing face. Source: Dartnell - purchase, \$250.00; rental \$1.00 per person per showwith minimum charge of \$40.00 per show, plus shipping charges both ways.

The Power of Enthusiasm In Selling, 30 min., b/w, Dartnell Corp. Dramatizes the importance of salesmen learning more about their product and the problems of those on whom they call. Demon-

supervision problems - how to turn "drivership" into "leader-ship" which can make salesmen work harder and better than money alone could ever make them work. Available as a package with Leader's Outline Meeting Guide and 10 individual supervisor's work kits. Source: United World

SALESMEN UNDERSTAND complex facts on technical products, service information, etc., when they are pictured in 16mm sound films or sound slidefilms. A wide variety of industrial films is available.



strates that sincere enthusiasm based on knowledge is one of the most important personality factors in selling. Source: Dartnell—purchase, \$290.00; rental, \$1.00 per person per showing with a minimum of \$40.00 per showing, plus shipping charges both ways.

Preapproach, 11 min., b/w, McGraw-Hill Book Co. Preparation for the sale involves extensive planning—how a sales plan can be adjusted to meet expectations of buyer. From Russell and Beach's A Textbook of Salesmanship. Follow-up filmstrip also available. Source: McGraw—purchase, motion picture — \$65.00, filmstrip—\$5.00.

Presenting Your Sales Case Convincingly, 30 min., b/w, Dartnell Corp. Borden and Busse present five techniques to assist salesmen in convincing the prospect or buyer that they should buy their product. In some selling sequences they demonstrate "soft spots" in sales interview which cause lost orders — and what can be done a bout them. Source: Dartnell—purchase, \$250.00; rental \$1.00 per person per show with minimum of \$40.00 per show, plus shipping charges both ways.

Prospecting, 20 min., b/w, McGraw-Hill Book Co. Three salesmen are interviewed on how they selected a prospect. Explains their methods and makes mention of other systems for getting new customers. Correlated with Russell and Beach's A Textbook of Salesmanship. Follow-up filmstrip also available. Source: McGraw—purchase, motion picture—\$65.00, filmstrip—\$5.00.

The Right Approach, 6 min., b/w or color, Crawley Films Ltd. Importance of using the right opening to start sale flowing smoothly. A welcoming atmosphere to the store through the attitude of sales staff. Source: International Film — purchase, color—\$75.00, b/w—\$40.00; rental \$4.50 a day, \$9.00 a week.

The Salesman, 30 min., b/w, Fortune Films. Dave Oliver stars as the salesman attending a typical (horrible example-type) sales convention, complete with cliche-ridden convention sales harangue. He expresses all possible facial reactions. Useful both as a numorous opening to any sales meeting and a "how-not-to-do-it" demonstration of boring any sales audience to death unless meetings are properly conducted. Source: Fortune - purchase - \$200.00 (some preview and short-term oan prints available-allow one nonth's advance notice).

THE SALES MANAGER'S FILM GUIDE

The Salesman Makes a Call, 30 min., b. w. Fortune Films. A parody on sales techniques shows Dave Oliver as the salesman waiting in the outer office of a client, remembering everything his boss told him to say when he sees the customer, figuring out strategies for making the sale. Surprise ending makes this film particularly humorous. Another "horrible example" or introduction to sales training course production. Source: Fortune - purchase, \$200.00 (some preview and shortterm loan prints available-allow one month's advance notice).

Selling America, 21 min., b w, Jam Handy Org. Benjamin Franklin, America's first star salesman, laid down rules to help sell personalities, ideas and merchandise. In modern selling situations, these precepts are applied to selling many kinds of merchandise and intangibles — methods

good in any type of business. Source: Jam Handy — purchase, \$85.00; rental (applied to purchase within 30 days) \$18.00 first day, \$14.00 second day, \$7.00 each day thereafter.

Selling the Sizzle, 30 min., color, Fotovox, Inc. Elmer Wheeler, known as the salesman's salesman, presents a condensed version of his sales training course in this film. His five points to improve sales and customer relations are demonstrated. Source: Ideal — rental—\$1.00 per person for first 100 per show (minimum \$40.00), 50c per person for all those after first 100.

Selling Your Personality, 11 min., b w or color, Crawley Films, Ltd. Graphic demonstration of courtesy, intelligence and interest in the customer that makes for sales and re-sales. Right and wrong methods of retail selling demonstrations.

strated. Source: International Film — purchase, color — \$100.00, b/w—\$50.00; rental, \$6.00 a day, \$12.00 a week.

Sense Into Dollars, 13 min., b/w or color, Crawley Films, Ltd. Descriptive selling and multiple sales within a department combine with suggestion of featured merchandise in other departments. Source: International Film—purchase, color — \$125.00, b/w — \$62.50; rental \$6.00 a day, \$12.00 a week.

Success Story, 8 min., b/w or color, Crawley Films, Ltd. The opportunities for building a permanent career starting as a salesclerk and moving through the higher levels of employment to a position as a buyer. Source: International Film—purchase, color—\$85.00, b/w—\$45.00; rental \$4.50 a day, \$9.00 a week.

Telephone Technique, 9 min., b/w or color, Crawley Films, Ltd. General telephone manners, knowledge of stock, correct names and addresses and importance of descriptive vocabulary when speaking of merchandise. Source: International Film—purchase, color—\$90.00, b/w—\$45.00; rental \$4.50 a day, \$9.00 a week.

The Things People Want, 20 min., b/w, Jam Handy Org. Demonstrates the importance of knowing the product, creating the desire to own, getting the decision to buy, and making delivery, by visualizing in dramatic fashion, the six great interests of buyers. Source: Jam Handy—purchase \$125.00; rental (can be applied to purchase within 30 days) \$21.00 for one day, \$16.00 for second day, \$9.00 a day thereafter.

Who Threw the Monkey Wrench, 8 min., b'w or color, Crawley Films, Ltd. Mechanics of the sale importance of accuracy in one department on efficiency of other departments. Source: International Film—purchase, color—\$85.00, b/w—\$45.00; rental \$4.50 a day, \$9.00 a week.

You Are the Star, 33 min., b/w, Allied Store Corp. Five retail sales techniques are outlined in this dramatic presentation of the exciting business of retail selling. Both good and bad practices are pictured, plus some merchandising techniques to attract customers. Source: Caravel—purchase, 1 to 5 prints—\$250.00 each, 6 to 10 prints—\$225.00 each.

(CONTINUED ON NEXT PAGE)

The "Stars of Selling" Perform in Six Motion Pictures

Stars of Selling, 6 motion pictures, b/w, Jam Handy Org. 14 guest stars who reached the top by selling contribute the cream of their experience to salesmen of America. Arthur H. (Red) Motley, makes the introductions and clinches each point. He also gives a running commentary. Source: Jam Handy—purchase price per unit \$290, extra prints \$145 each.

Titles of pictures in Stars of Selling series:

Salesman's Importance, with Point of Closing, Use of Time, and How Buyers Think, approx. 30 min., Vice President Nixon opens film; Mr. H. Bruce Palmer, President, Mutual Benefit Life Ins. Co., describes his method of "closing." Herman C. Nolen, President, McKesson and Robbins, Inc. shows how he best makes use of his time, and Hudson S. Sayre, President, Norge Div., Borg-Warner Corp. tells how buyers think.

Using Objections, Showing and Proving, Getting the Decision, Making Buyers Work For You, approx. 30 min., Alfred C. Fuller, Chairman of Board and "first salesman and founder" of Fuller Brush Co., explains his use of objections; Byron Nichols, General Manager, Group Marketing, Chrysler Corp., demonstrates "showing and proving;" Philip M. Talbott, Senior Vice President, Woodward and Lothrop, and President, U. S. Chamber of Commerce, gives his experience on get-

ting customer to decide. Harry Abram, Chevrolet salesman, who sells more than 600 cars a year, shows how his customers bring in new ones.

Your Personal Relations In Selling, approx. 20 min., Guy Sorel, screen and TV star, shows how effective selling principles are based on fundamentals of man-toman relationships.

Importance of Selling, Getting In,
Being a Pro, Buying Appeals,
approx. 30 min., Sinclair Weeks,
Secretary of Commerce; Wade
McCargo, President, McCargo and
Baldwin Stores; R. S. Wilson,
Executive Vice President, Goodyear Tire & Rubber Co.; and John
M. Wilson, Vice President, National Cash Register Co., cover the
points in this film.

Getting Yourself "Hot," Getting Yourself Ready, Sticking To It, Helping Them Purchase, approx. 30 min., Joseph Kolodny, Managing Dir., National Association of Tobacco Distributors; Mrs. Brownie Wise, Vice President and General Manager, Tupperware Home Parties; John M. Fox, President, Minute Maid Corp., and Mrs. Rita Breithut of Gimbel Brothers, each give their ideas on the subjects of the titles.

Handling Yourself Effectively, approx. 20 min., Alan Bunce, screen and TV star, gets laughs and profits from them, as he spends his off-day as a wholesale salesman looking in on masters of the retail trade.

WHICH WAY ARE YOU GOING TO DO IT?



Sales Meetings can be hard work or they can be easy. They can take hours of preparation, or be wrapped up easily. They can be just talk, or interesting and result-producing.

Which way are you going to do it?

Why not do it the easy way?

The way that relieves you of many hours of preparation. The modern way that is being used by many major companies.

Hold your next sales meeting the AGGRESSIVE SELLING way ... An outstanding sound slide program covering:

- "CREATIVE SELLING"
- "THE ATTITUDE THAT GETS BUSINESS"
- "WHAT DO YOU SELL?"
- "BY-PASSING SALES RESISTANCE"
- "ARE PROSPECTS DIFFERENT?"
- "PRIDE IN PRICE"
- "CLOSE ISN'T CLOSED"
- "HUMAN RELATIONS IN SELLING"

You may obtain a preview without obligation.
Write Dept. F for details.

Better Selling Bureau

6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.

THE SALES MANAGER'S FILM GUIDE

SOUND SLIDEFILMS FOR RENTAL AND PURCHASE

Aggressive Selling Program, 8 sound slidefilms, 15 min. each, b'w, Rocket Pictures, Inc. Another attitude series for the salesman pointing up advantages he can take from certain customer reactions, plus planning the sales campaign. Titles are Creative Selling, Attitude That Gets Business, What Do You Sell, By-Passing Sales Resistance, Are Prospects Different, Pride In Price, Close Isn't Closed, and Human Relations In Selling. Source: Rocket—purchase, \$250.00 a set (Leader's manual included—individual titles from the set available for purchase alone.)

Behind the Counter, 5 sound slidefilms, approx. 10 min. each, b w, Jam Handy Org. This series is designed to make retail sales training sessions more effective. It can be used in combination with The Face In the Mirror. Friendliness Behind the Counter, Attentiveness Behind the Counter, Helpfulness Behind the Counter, Sincerity Behind the Counter, and Enthusiasm Behind the Counter are the individual titles, each dealing with the aspect of retail selling suggested by their title. Source: Jam Handy-purchase, \$152.50; combination price with The Face In the Mirror, \$232.50: rental, \$25.00 first week, \$15.00 second week, \$10.00 third week, \$7.50 each week thereafter.

Business Insurance Training

Program, 4 sound slidefilms, approx. 15 min. each, color, Rocket Pictures, Inc. Designed for insurance agents and salesmen, these filmstrips and records detail certain problems peculiar to their business. Titles are Additional Commissions, The Question Is, Securing Your Commission: Part I, Securing Your Commission: Part II. Source: Rocket—purchase—\$220.00 a set.

Drug Store Selling Program—Part 1, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. For retail druggists and sales personnel. Titles: You In the Drug Store, What Do You Sell, Selling Gift Items, Are Customers Different, Building Displays, Human Relations In Selling. Source: Rocket — purchase, \$210.00 a set (individual titles from set available for purchase alone).

Drug Store Selling Program— Part II, 6 sound slidefilms, 15 min. each, b w, Rocket Pictures, Inc. Continuation of sales training for druggists and sales personnel. Titles: As Others See Us, Handling Complaints, Selling Baby Needs, How To Use the Telephone, Your Cosmetics and Toiletries Dept., Enthusiasm In Selling. Source: Rocket — purchase, \$210.00 a set (individual titles from the set available for purchase alone).

Jack Lacy's Sales Training Course, 5 sound slidefilms, approx. 25 min. each, color. Illustrations in cartoons and drawings illustrate fundamentals of Jack Lacy's famous course for salesmen. Titles: Creative Salesmanship, The Approach, The Demonstration, The Close, and Objections. Source: Ideal — rental — \$100.00 for set, \$25.00 per individual lesson. (Includes training manual.)

Keys To Human Relations In Selling, 5 sound slidefilms, approx. 10 min. each, color, Dartnell Corp. Creating mood, getting buyer to like you, getting buyer to listen and understand, and overcoming doubts are discussed in this series. Titles are The Master Key of Empathy, The Key of Recognition, The Key of Consideration, The Key of Communication, and The Key of Security. A set of five review books and leader's guide are included in set. Source: Dartnell - purchase, \$250.00: rental, \$60.00 for two weeks and \$10.00 each week thereafter.

Manning the Exhibit Booth, sound slidefilm, 10 min., color, Exhibitors Advisory Council. Cartoon presentation shows how the salesman at an exhibit is an important company representative. Traces history of exhibit selling and stresses special qualifications required for this type of selling. Rules of booth conduct and sales techniques are outlined. Source: Exhibitors — purchase, members — \$25.00, non-member —\$35.00.

New Car Selling Series, 6 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures, Inc. Designed for the retail car salesman, this series spotlights certain problems and aspects of this business which can make or lose sales. Titles are You're Up, The Presentation, The Demonstration, The Appraisal, The Close, Prospecting. Source: Rocket — purchase, \$200.00 a set (Leader's manual included—individual titles from the set available for purchase alone.)

This list of broad-interest sales training slidefilm programs serves many types of sales training needs. Equipment required is 33½ rpm disc sound playback and 35mm slidefilm projector.

Price Is Part of Every Sale, sound slidefilm, 10 min., b&w, Henning & Cheadle, Inc. Aimed at brushing away price competition as a barrier to effective selling. Talks the salesman's language; meeting guide included. Source: H&C—purchase \$40.00.

Selling Against Resistance, 6 sound slidefilms, 12 to 15 min. each, b w, Dartnell Corp. The series trains salesmen in aggressive salesmanship with each film keyed to today's selling conditions. Scripts were prepared by Richard Borden, of famed selling team of Borden and Busse. Titles are How To Close Without Tricks or Traps, How To Make Your Selling Points Penetrate, How To Overcome Objeetions Unobjectionably, How To Outsell Competition, How To Be a Good Public Speaker Sitting Down, and How to Make Your Customers Like You, Trust You. and Stick to You. Source: Dartnell - Purchase, \$225.00; rental, \$75.00 for two weeks or less.

Selling American Series, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy Org. Further points up "good selling" methods demonstrated in motion picture Selling America. Getting Them Talking, Being Agreeable, Getting Together, Keeping Your Neck In, and Telling The Whole Story are the individual titles, each demonstrating one of Ben Franklin's principles of selling as applied to today's competitive market. Source: Jam Handy purchase, \$137.50; combination price Selling America slidefilm series and Selling America motion picture, \$192.50; rental — \$25.00 first week \$15.00 second week, \$10.00 third week, \$7.50 each week thereafter.

Selling Is Mental Series, 5 sound slidefilms, approx. 15 min. each, color, Rocket Pictures, Inc. The psychological approach to successful selling and customer relations. Titles are The Power of Mental Attitude In Selling, Turning a Deaf Ear To Sales Resistance, Closing the Sale, Developing the Right Attitude Toward Price. Developing the Right Attitude av a Call-Back, and Selling the End Result First. Source: Rocket purchase—\$300.00 a set. (Leader's manual included—individual titles avaiable for purchase alone.)

Program, 6 sound slidefilms, pprox. 10 min. each, b/w, Hening & Cheadle, Inc. A series of ilmstrips and records devoted to he professional salesman, giving imparticulars in various aspects f his work. Titles are Let's Be professional About It, Get More

Seconds From Your Working Day, What Makes Pcople Buy?, Don't Let Objections Get You Down, Your Price Is Part of Your Sale, and Close the Sale, But Keep the Door Open. Each covers one specific aspect suggested by the title. Source: H & C — purchase — \$225.00 a set.

SOURCES FOR FILM PURCHASE AND RENTAL

AAA—American Assn. of Advertising Agencies, 420 Lexingon Ave., New York 17, N.Y.

NA—Association of National Advertisers, Inc., 285 Madison ive., New York 17, N.Y.

aravel — Caravel Films, Inc., 730 Fifth Ave., New York 19, I.Y.

hamber of Commerce—United States Chamber of Commerce, 615 H. St., N.W., Washington 6.

Partnell — The Dartnell Corp., 4660 N. Ravenswood Ave., Chiago 40, Ill.

BF—Encyclopaedia Britannica Films, Inc. Write main offices: 150 Wilmette Ave., Wilmette, Ill.

xhibitors—Exhibitors Advisory Council, 39 Cortlandt St., New ork 7, N. Y.

ortune—Fortune Films, 9 Rockefeller Plaza, New York 20.

& C—Henning and Cheadle, Inc., 1060 W. Fort St., Detroit. Ideal—Ideal Pictures, Inc., 58 E. South Water St., Chicago 1.

International Film—International Film Bureau, Inc., 57 E. Jackson Blyd., Chicago 4, Ill.

Jam Handy—The Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11, Mich.

McGraw — McGraw-Hill Book Company, Text-Film Dept., 330 W. 42nd St., New York 36, N. Y.

Rocket — Rocket Pictures, Inc., 6108 Santa Monica Blvd., Hollywood 38, Calif.

Strauss—Henry Strauss & Co., Inc., 31 West 53rd St., New York 19, N.Y.

United World — United World Films Inc., 1445 Park Ave., New York 29, N. Y.

Wolff—Raphael G. Wolff Studios, Inc., 5631 Hollywood Blvd., Hollywood 38, Calif.

SOURCES FOR FREE LOAN FILM PROGRAMS

DITOR'S NOTE: when applying or free loan or rental films, preiew prints, etc., always use lirary source nearest you for prompt shipping service. Return films immediately after you are through to facilitate use by other groups; prepay return postage.

-S—American Standard (American Radiator and Standard anitary Corp.) 40 West 40th St., ew York, N.Y.

ates—Bates Manufacturing Co. Motion Picture Dept., 30 Vesey t., New York 7, N.Y.

ell—The Bell System. Contact local Bell Telephone Company eneral manager or Public Relaons Director or Department.

ureau of Advertising—American Newspaper Publishers ssn., 485 Lexington Ave., New ork 17, N.Y. or regional offices thicago, Detroit, Los Angeles, and San Francisco.

asto—Don M. Casto Organization, 42 S. Fourth St., Colum-1s 15, Ohio.

irect Mail Ad — Direct Mail Advertising Assn., 381 Fourth ve., New York 16, N.Y.

onnelley—Rueben H. Donnelley Corp., 350 E. 22nd St., Chicago. D-X Sunray—D-X Sunray Advertising Dept., Box 381, Tulsa, Oklahoma.

GM — General Motors Corp. — Three offices: Western States—GM Corp., 508 First Western Bank Bldg., 405 Montgomery St., San Francisco 4, Calif. New York City Parcel Post Zone 1 and Long Island—GM Corp., Public Relations Staff Film Library, 1775 Broadway, New York 19, N.Y. All other states and part of N.Y. State not included in above—GM Corp., Film Library, GM Bldg., Detroit 2, Mich.

Gottlieb — Edward Gottlieb & Assocs., 2 W. 45th St., New York, N.Y.

J. & J. — Johnson & Johnson, Merchandising and Advertising Dept., New Brunswick, N.J.

Kodak — Eastman Kodak Co., Sales Dept., Rochester 4, N.Y.

(CONTINUED NEXT PAGE)

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SALES FILM SOURCES:

(CONT'D FROM PREVIOUS PAGE)

Kraft—Kraft Foods Co., Div. National Dairy Products Co., 500 N. Peshtigo, Chicago, Ill.

Life—Life Magazine, 9 Rockefeller Plaza, New York 20.

Modern — Modern Talking Picture Service, Inc. Five main offices: 3 E. 54th St., New York 22, N.Y. 210 Grant St., Pittsburgh 19, Pa., 1224 Maccabees Bldg., Detroit 2, Mich./1 Prudential Plaza, Chicago 1, Ill. 613 Flower St., Los Angeles 17, Calif. (23 other distributing libraries in major U.S. cities) see phone book for local source.

Shell—Shell Oil Co. Three offices: 50 West 50th St., New York 20, N.Y. 624 S. Michigan Ave., Chicago 5, Ill., 100 Bush St., San Francisco 6, Calif.

Standard—Standard Oil Co. (of Indiana), Advertising Dept., 900 S. Michigan Ave., Chicago, Ill. Texas—Texas Co., Sales Promo-

Texas—Texas Co., Sales Promotion Dept., 205 E. 42nd St., New York 17, N.Y.

Wood — Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

Transfilm Has a Role in New "Madison Avenue" Book

Though not on Madison Avenue, Transfilm, Inc., gets three mentions in Martin Mayer's new book, "Madison Avenue, U.S.A." The producer is noted as one of the first firms to get into tv commercial production and is also mentioned as the place where Dwight D. Eisenhower spent a day making tv commercials for his presidential campaign in 1952.

Walter Lowendahl, president of Transfilm, recalls that the President turned out 40 spots in one hectic day. During a break in shooting, quotes the book, the then-general sat in a corner of the studio and commented, "To think that an old soldier should come to this!"

Herman Edel to Supervise Accounts at Music Makers

Herman Edel has been appointed to the staff of Music Makers, Inc. as account supervisor. He will service the agencies and film producers that Music Makers work with in the creation of music for tv commercials and industrial films.

Edel leaves Flax Advertising, where he was an account executive. His prior associations were with Sterling Television and the DuMont Television Network.

People who make Pictures

Jack Lemmon to Manage Wilding TV in East

Jack Lemmon has been appointed Eastern television manager for Wilding Picture Produc-

Jack Lemmon



tions, Inc., according to Russ Raycroft, Wilding's national director of television.

Raycroft and Lemmon have their headquarters in Wilding's New York office, recently moved to 405 Park Avenue.

Arthur Wright has been named New York production manager for Wilding. Wright has his headquarters at Wilding's New York production studio, 157 East 69th.

Truett Myers to Supervise Southern Baptist TV Series

☆ Truett Myers, Nashville, Tennessee, has been appointed television production supervisor at the Fort Worth, Texas headquarters of the Southern Baptist Radio and Television Commission.



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John Colburn

and Henry Ushijima who have worked together on over 125 film productions ranging from airborne spectacular TV commercials to religious, industrial, sales and public relations films. They have acquired the former Colburn Film Services, Inc., and changed the name to its present title.

From basic experience at MGM since 1934 to staff cameraman at Columbia Pictures in 1939, Mr Ushijima has been a director and supervisor of editing for Coronel Instructional Films. After working as a member of the motior picture-slidefilm team at the Colburn Laboratory for 10 years, it



Henry Ushijima

was decided to separate these production facilities. John Colburn Associates, Inc. was established in February, 1958.

John E. Colburn was elected President and Mr. Ushijima it Vice-President of the new independent studio. In this capacity they will both continue as consultants in the motion picture and slidefilm field.

"T. R." and His Times

Centennial Film on "the first Roosevelt" Depicts His Ideas of Good Citizenship

Sponsor: Theodore Roosevelt Centennial Commission.

TITLE: Theodore Roosevelt - American, 25 min., b/w, produced by the U.S. Army Pictorial Service.

A This film, which points up Theodore Roosevelt's ideal of "Responsible Citizenship," is based on cartoons of the 26th President, and illustrations from contemporary magazines such as Harper's Weekly, Leslie's Illustrated, Illustrated Police News, and newspapers, book illustrations, posters and calendars.

These varied materials produced by wellknown artists such as Thomas Nast and Frederic Remington provide a fascinating glimpse of Theodore Roosevelt and his times. Through such motion picture techniques as camera movement, close-ups, and the creation of mood by music and sound effects, the static materials achieve a sense of drama and movement.

The film was first planned as a collection of early film clips of T.R. But during preliminary research, the study of a wide range of pictorial material, particularly cartoons, suggested a technique which would provide a more dramatic interpretation of Mr. Roosevelt's many-sided



NEW "T.R." FILM is inspected by Herman Hagedorn, Centennial Director; Lt. Gen. B. M. Byran, 1st Army; and L. C. Stratton, of T.R. Association.

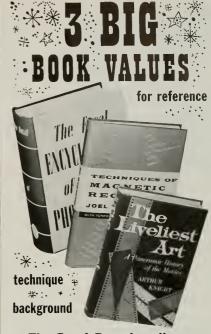
personality. Theodore Roosevelt created news and to the cartoonist his striking appearance, his famous grin and his limitless energy were irresistible. During the golden era of the medium, he was its most cartooned figure.

The film deals briefly with his boyhood and his early work in the state legislature. It goes into more detail on the "western" period of his life and his return to politics as Civil Service Commissioner and then as Police Commissioner of New York City.

Prominently featured in the film is the charge at San Juan Hill as seen through the medium of Remington's famous illustration of the charge of the Rough Riders. His public service as Assistant Secretary of the Navy, Governor of New York and Vice President, lead up to his accession to the Presidency following the assassination of President McKinley in 1901.

Other subjects highlighted in the film include the building of the Panama Canal, his winning of the Nobel Peace Prize for settlement of the Russo-Japanese War, his dispatch of the U.S. fleet of 16 battleships on its round-the-world cruise, and his famous "Bull Moose" campaign.

Theodore Roosevelt-American was written by Dan Klugherz. It will be shown to the Armed Forces at home and abroad during the year-long Theodore Roosevelt Centennial now being observed. The film has also been cleared by the Department of Defense for public, nonprofit showing on television, in theatres and to schools, civic groups and organizations. Distribution to non-military audiences is being made by the Theodore Roosevelt Association, 28 East 20th Street, New York.

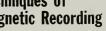


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With a Foreword by Edward R. Murrow

In this unique reference guide, Joel Tall, C.B.S. expert on tape recording, describes the techniques used by professionals in broadcasting, telecasting and movie-making. More than a handy guide, it is a complete course from basic theory and equipment to specialized methods and uses in education, entertainment, business and industry.

472 pages glossary bibliography \$7.95

The Liveliest Art

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By Arthur Knight

This spirited and scholarly history of the movies also features data on the latest wide screen processes, a list of rental agencies of 16mm film, an index to 789 film titles and a survey of the 100 best books on film. "A 'must for industrytes' bookshelves."-Variety 383 pages illustrated \$7.50

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Driver Jim DeLand stars in the film "Dust Off Your Goggles," a new release of Video Films.

Auto Safety Factors Are Theme of New Monroe Film

An antique touring car sets the scene for a study of modern automobile safety factors in Monroe Auto Equipment's new motion picture release Dust Off Your Goggles, produced by Video Films, Detroit

The 17-minute color picture starts out with old-fashioned lantern slide titles accompanied by a bright, tinny movie palace piano and the opening scenes show Jim DeLand, star of the picture, driving the 1911 vehicle through the streets of Greenfield Village, Dearborn, Michigan. Jim pulls up and identifies himself as an antique car fan and eventually compares features of the old cars with features of today's cars. Chief topic of the film is shock absorbers and their importance in maintaining control of today's fast moving vehicles.

Included are exciting slow motion studies of wheel behavior on bumps, turns and stops. Once again, as in last year's picture for the same client, Video Films employed a remotely-controlled electric camera operating at 64 frames a second to get undercar coverage of wheel action.

Also featured in the film is a new Monroe product, the Load Leveler. Intended for use on cars that carry average or above average loads, the device combines a hefty coil spring with a calibrated heavy duty shock absorber.

Right down to the end title, which comes in upside down, Dust Off Your Goggles is a fastmoving, informative, and entertaining picture.

Canadian Restaurant Story Told in This Sponsored Film

Samuel de Champlain, founder of Canada, is credited with starting the Canadian tradition of "eating out"-a tradition brought

What's New in Sponsored Pictures

Auto Safety, Dining Out and Weed Control in New Films

to date in The Order of Good Cheer, a new 20-minute motion picture sponsored by the Canadian Restaurant Association.

Today "eating out" supports a big Canadian industry. Of Canada's total food bill of 2 1 2 billion dollars, one-fifth is spent in restaurants. The Order of Good Cheer shows how Canadian restaurants are acquired, designed, staffed and managed. Produced by Crawley Films Limited, the film's restaurant story is told in color with paintings and sketches, animation, stills, montages and trick photog-

Available in English and French, The Order of Good Cheer is being shown to the general public in Canada. It is being distrib-

uted by the Canadian Restaurant Association, 415 Bloor Street West, Toronto, or from C.R.A. branches across the country.

New Dow Film Shows Weeds as "The Enemy Underground"

Troublesome as they are to the city gardener, weeds are even more of a bother to farmers, where they cost money in terms of lower production, and less income per acre.

The Enemy Underground, a 12minute, color motion picture sponsored by The Dow Chemical Company and produced by The Calvin Company, is one of several Dow films aimed at rural viewers. It deals with the problems of controlling Johnson weed grass in cotton fields. The film demonstrates

a new method of "spot-spraying." It will be released to rural audiences and tv farm programs through Modern Talking Picture

Service, Inc.

Maine Ag Dept. Releases a Film on Barbecue Techniques

A Outdoor barbecues are firmly entrenched in America's expanding Suburbia and are a country lure to city dwellers. Maine Barbecue, a new motion picture on this gustatory pastime has been introduced to audiences in New York and Boston metropolitan areas.

Maine Barbecue, a one-reel wide screen color film, was produced by the Maine Department of Agricul ture as a food marketing informa tional film. Starring Sally Knapp of the American Savoyards and fea turing principals of the musical pro duction company, Maine Barbecue provides its barbecue instruction and product promotion in a Maine picnic setting.

The film resulted from the strong response to a Maine agricultura project last year which offered instructions in chicken barbecue methods. The how-to-do-it picture was directed and photographed by H. G. Hawes. Agriculture Depart ment public relations man.

Working with Hawes were Ken neth E. Gray, Maine Fish and Game Department cinematographer, Gui, E. Nichols, director of special serv ices for the State Highway Depart ment, Edward D. Johnson, state horticulturist, Robert W. Stubbert Maine Department of Agriculture marketing specialist, Norman Wing marketing specialist for the Main, Milk Committee, and J. B. Lalley account executive with Modern Talking Picture Service, Inc. The Maine Department of Agriculture utilizes Modern as one of its dis tributors.

Films Show Visitor Reaction to Japanese and U.S. People ☆ Impressions of Japan and Pur suit of Happiness are two nev sound films involving photographic studies of both Japanese and U.S peoples, as seen through the eye of visitors from overseas. Botl films have been released for publieducational purposes by the U.S Office of Education.

With a running time of 15 min utes, Impressions of Japan use camera and musical background to visualize narrated quotation from writings of Nobel prize-win ner William Faulkner during a visi to Nagano, Japan, for the Ameri can Literature Seminar.

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Ohio Oil's new film takes its audiences inside the company . . .

Ohio Oil Co. Film Shows Many Problems of Management

☆ Adapting a television quiz show format, a new motion picture takes audiences inside The Ohio Oil Company, of Findlay, Ohio, for a 27-minute color study of the kinds of questions faced from day to day by the company's management.

The film, You Decide, offers no easy answers to the questions raised but simply emphasizes the importance of the decisions which the company must make in an-

swering them.

Narrated by Frank Wilcox, the film is designed to leave the impression that the successful operation of a company is not an automatic result of a changeless formula. Questions range from personnel issues, such as whether or not to allow employee coffee breaks, to decisions involved in exploring for new oil sources. As each question is posed, the action stops and the film asks that "You

You Decide was produced by Wilding Picture Productions, Inc. The film will be distributed to group audiences and television stations by Modern Talking Picture Service, Inc.

Decide."

Axial Compressor Explained in Carrier Corp. Picture

To familiarize industrial groups with its axial flow compressor, Carier Corporation is making use of motion picture entitled Industrial Compressors for Tomorrow.

In Eastman Color, the film points to the axial flow compressor's potential for the petroleum, etro-chemical and chemical inlustries. The compressor's industrial applications are in the manuacture of high octane gasoline, ynthetic rubber, liquid fertilizer and the fractionalization of gases or use as petro-chemicals. The ompressor likewise serves in the

atomic energy field and in aviation technology and research.

Produced by Sam Orleans and Associates, Inc., of Knoxville, Tennessee, the film shows the compressor's mechanical principle of blades rotating at close tolerances between stationary blades to move gases in tremendous volume and under pressure. Also depicted are steps in the manufacture of an axial flow compressor—from unshaped metal to a precision-machined giant.

Aimed at mechanical engineers, professional groups and laymen, Industrial Compressors for Tomorrow may be borrowed from the Carrier Corporation at Syracuse, New York.

Film, "This Is Flexoprint" Released by Remington Rand

☆ Advantages of using Flexoprint to produce or revise lists of all kinds are depicted in *This Is Flexoprint*, a new 16-minute color motion picture released by Remington Rand Systems Division of Sperry Rand Corporation.

The new film demonstrates the time, cost and work-saving values of Flexoprint as compared with the typesetting method.

The film is being made available on free loan. Persons interested in obtaining the film should contact any local Remington sales office.

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A scene in Gulf Oil's new research center at Harmarville, Pa.

The Search That Never Ends

Gulf Oil Tells of Its "Constant Quest" for Better Products

SPONSOR: Gulf Oil Corporation.

TITLE: The Constant Quest, 28 min., color, produced by Mode-Art Pictures, Inc. from a script by Craig Thompson.

☆ The scope of scientific operations at Gulf Oil Corporation's new research center at Harmarville, Pennsylvania, is advanced in the theme of *The Constant Quest*, new 28-minute color motion picture sponsored by the Corporation.

The film depicts the "constant quest" of more than 1,500 employees of Gulf Research & Development Company who labor in many areas of oil industry research, utilizing the Harmarville facilities which were shown to industrialists, scientists and the press at an open house last spring.

These facilities include a laboratory where motor fuels and lubricants are tested with the engines for which they were developed and an atom smasher which bombards substances with 3 million volts of electrical energy.

The Constant Quest pictorializes a multi-minded search that experimentally pits monstrous flies against new insecticides, probes nuclear science and develops such technical aids as the airborne magnetometer for oil exploration, a "profile printer" which cuts oil hunting costs, and "In-situ combustion"—which uses fire to recover oil.

Designed for showings to Gulf employees in the United States and overseas, to Gulf dealers and distributors and to business and civic organizations and television audiences, *The Constant Quest* was produced by Mode-Art Pictures, Inc., Pittsburgh, from a script by Craig Thompson.

The film can be used on black/ white or color tv. Requests for loan prints should be made to: Gulf Oil Corporation, Room 1300, Gulf Building, Pittsburgh 19, Penn,

Showing Students How a Modern Marvel Works

Sponsor: General Telephone Corp.

TITLE: The Marvel at Your Fingertip, 15 min., ssf, color, produced by Industrial Film Producers, Inc.

☆ This school-use program is the first in a series designed to explain the story of the telephone. It encompasses booklets, teacher's guide and the film, prepared to be

used either as a silent filmstrip or sound slidefilm.

The film shows what happens when the receiver is lifted, the functions of the switchboards and other apparatus at central office, and inter-city operation.

General Telephone, with affiliated local and regional telephone companies throughout the country, is offering the new program to schools gratis, via its local companies.

Gordon Rids for Vodka Sales

Caravel's High-Style Production of "The Gordon Story" Helps to Launch This Distiller's New Product With High-Flying Sales

Sponsor: Gordon's Dry Gin Company.

TITLE: The Gordon Story, 20 min., color, produced by Caravel Films, Inc.

☆ Gordon's Dry Gin Company has never been one to rush in helterskelter for new fads. For 189 years, the company has distilled but one product: gin. That it is "the best gin in the world" seemed to be enough.

It was enough—until the American consumer unaccountably put the gin bottle farther back on his shelf and started to pour vodka with a relish that amazed even the keenest students of the distilling industry.

After three years of overall downward gin sales and upward vodka sales, and the emergence of 150 different new vodka brands on the market, Gordon's knew that tradition would have to be laid aside — if John Public wanted vodka, Gordon's would provide.

Designed as a "Sales Starter"

It was a late start, but Gordon's fine name was thought to be enough to leapfrog the brand well up in the national sales picture. To get Gordon's vodka moving fast, the firm's advertising agency, L.H. Hartman Co., Inc., decided that a well-planned, informative film would be the only medium to do the job. It would be the inspirational "starter" for kick-off distributor meetings, top sales promotional fodder for later retailer gatherings, and finally an interesting program-filler for general public group audiences.

Gordon's reputation, one of the oldest and most respected in the industry, provided the framework for the film. Caravel Films produced it in the grand mannerwith high style, elaborate sets and costumes, and based on the theme "We Were There," reminiscent of the television program, "You Are There." Walter Cronkite was engaged to narrate. In addition to the lavish sets and many actors, liberal use was made of old English prints, cartoons, ship models and other static materials for bridges between different cras in the company's history.

Arthur B. Modell, vice presi-

dent of the Hartman agency, who supervised the film project, said he never considered anything else but film to do the job properly. He feels that film is a complete and lasting package, exactly tailored to the sponsor's needs and constantly available for secondary use in dozens of ways.

Film Proves Real Door Opener

For instance, Gordon's introduced the new product city by city with sales management teams on hand in person to back up the film. This gave maximum impetus, Mr. Modell believes, and the film dovetailed perfectly into introductory sales, sales promotion and advertising plans for each new region. Compare this, Mr. Modell says, to closed circuit, which is here today and gone tomorrow.

How did it work out? The best answer is that Gordon's vodka is off to a flying start. The company has been told that its introductory campaign was the "most interesting" ever presented in the liquor industry, meanwhile a large number of requests are pilling up for bookings of the film in general public showings.

Film Story of Bell System

☆ During 1958, the Editors of BUSINESS SCREEN will present a feature-length report on the film activities of the Bell System throughout the U.S.

POSITION WANTED

Producer-Director and Unit Manager, now heading film department large national organization. Creative Writer; Able Administrator; Skilled Editor; Thoroughly competent Director of more than 50 documentary, training and public relations films, Knows film utilization and distribution, Interested in connection with business film producer, industrial film unit, or film laboratory offering producer services. Mature enough (age 47) to get along with people at all management levels. Location unimportant if job offers future.

Write Box BS-4A BUSINESS SCREEN 7064 Sheridan Road • Chicago 26, III.

Conference Wasting Execs Caught in Training Films

☆ Two executive types who defeat the purposes of a conference and thus waste ability, time and money, are exposed in two work simplification films produced and currently distributed by Allan H. Mogensen, New York City.

The conference confounders dealt with in 16mm color and sound are: the boss who does all of the talking and the boss who calls one man after another into a meeting and repeats the entire subject under discussion to each newcomer.

The "Yes-Man" Conference, 12 minutes, spotlights the "tell'em" boss who monopolizes the meeting —a fiasco in which only his two yes-men "participate." To him, the echo boys are the only smart men on his team. This boss discovers that he's not tapping the brain power of his organization. He learns to make use of his staff's talents.

The "Snowball" Conference, 12 minutes, shows the folly of the redundant boss who wastes conference time by poor planning. Under this chief, the conference bumps along down hill gathering new members as it goes but getting nowhere. Later, the film shows the right way to call a conference.

Another company culprit is apprehended in a third Mogensen film, Loose Screws at the Screwball Machine Works. This is a 15-minute portrayal of a foreman who is "too busy to be efficient." Foreman Charley's desk and office are a mess. A meeting on costs, waste and spoilage fumbles because of

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continual interruptions. Charley discovers his job is running him.

These three films were enacted by graduates of the Allan H. Mogensen Work Simplification Conference in the Cleveland area. The "Yes-Man" Conference won a special award in the Work Simplification Film Festival sponsored by the 21st Annual Time and Motion Study and Management Clinic in Chicago last fall.

The films are available for the purchase price of \$85.00 each from Allan H. Mogensen, 45 West 10th Street, New York 11, N.Y.

Care and Handling of Doors Subject of This New Film

☆ If you're like most other people, you probably take doors pretty much for granted. You use them to get into and out of a building, and as far as you're concerned that's about all there is to it.

The fact is, though, that doors aren't just used; they're abused, too. How to take proper care of doors is the subject of a 20-minute color film, *The Need for Door Control*, sponsored by Glynn-Johnson Corp. and produced by Kennedy Film Productions.

Doors are the moving parts of a building, the film points out, and their movement should be under constant control.

First, the door should be stopped; second, the stop should be cushioned; third, provision should be made for holding the door open; and finally, the door should be kept from hitting the wall, or any other object.

The film shows some of the things that doors are subjected to —forced and violent opening, not only by people but by winds and drafts, too—and suggests many means by which door action can be controlled.

National Screen Service to Distribute Telemat Ad Films

Telemat, Los Angeles advertising film production company, has announced an affiliation with National Screen Service Corporation. Sales and distribution of Telemat's animated cartoon commercial library service will be handled exclusively by National Screen Service.

Regional indoctrination sales meetings for National Service's personnel were conducted by Burton E. Robbins, sales vice-president of the distributing corporation, and Sidney V. Freeman, Telemat sales manager. National Screen Service Corporation has 27 branch offices across the nation.

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Scene in Rock City Gardens.

Tennessee's "Eighth Wonder" Pictured in Natural Beauty

☆ The beauties of Rock City Gardens, on top of Lookout Mountain in Tennessee, are considered one of the most famous sights in the South. Not only are the strange and unusual rock formations wonderful to see, but the burst of blazing color from the floral life planted in surrounding areas is an added delight to the eve.

The Rock City Gardens authorities felt, and rightly so, that this sight was something to be shared with everyone. They therefore decided to have a film produced which would illustrate the wonders of nature's work and also promote the area as a tourist attraction.

The result of this decision is The Eighth Wonder, an 18-minute color film produced by Continental Productions. Early in the story, the narrator explains, with the assistance of charts and graphs, the geological principles causing the rock formations. Then the viewer sees the gardens and the mountain for himself while the narrator points out the many special attractions there.

Modern Talking Picture Service, Inc., is distributing prints on a restricted area basis to groups in the Southeastern states.

Film on Photography Released

☆ Techniques for 35mm and reflex camera photography are shown in Let's Take Pictures, a 13-minute free loan film distributed by Business Education Films, 4607 16th Avenue, Brooklyn 4, New York.

Available to adult groups, schools and television, the film covers various problems of picture taking-from fast-action shots at a track meet to glamour portraits.

Truck Body Manufacturer Sponsors Training Program to Erase "Soft Spots" From Dealers' Sales Approach

A new audio-visual pitch out of Detroit hopes to make "creative salesmen" out of the country's truck dealers and salesmen.

First sales training program ever to be directed to truck dealers and their salesmen is now in national circulation by Ford, Chevrolet, Dodge, General Motors and International Harvester to their entire dealer organizations.

Developed by the Perfection Steel Body Company of Galion, Ohio, this basic training program for truck dealers marks the first time a truck equipment manufacturer has produced an educational sales service, with the active endorsement and support of truck manufacturers.

Perfection's current merchandising program shows how You Can Sell Truck Equipment. It is being sent direct from Detroit by the individual automotive companies to their zone managers, sales engineers, sales specialists and all dealers. It is also being incorporated in truck training workshops and schools.

The kit includes a slide film; a recording covering three-quarters of the film; meeting guide and reading script for the last quarter of the film; wall chart; ten printed books on the title subject; six

copies of a full-line folder for dealer use; and a return card for additional material and meetings.

Three additional sales packages following the same general format are scheduled for later release. These will cover What's Ahead for the Truck Salesman; Selling Tandem Dump Trucks; and The Case for Dump Trailers.

Conceived by president Ralph Cobey and vice-president Herbert T. Cobey, in association with R. N. Rick, sales promotion and advertising director, Perfection's merchandising program was filmed by the Jam Handy Organization, Detroit, and written by Harry N. Taylor.

In bringing its new audio-visual presentation to truck dealers over the country, Perfection aims at revitalizing its own distributors while aiding in the training of dealers' retail salesmen to become better truck salesmen.

Besides the five leading truck manufacturers now participating in the program, White, Mack, Diamond T, Reo and others are also expected to add Perfection's service shortly.

In the retail end of the truck business, particularly in the area of truck merchandising through dealers who sell both cars and trucks, several soft spots have concerned management of both truck and truck equipment manufacturers.

Lack of sufficient product selling; lack of knowledge about equipment and how to sell it by far too many retail salesmen; lack of the kind of cooperation between dealer and equipment distributor that results in the purchaser getting the proper size and type truck; a tendency toward cut-price selling by both truck dealers and body and equipment distributors; these factors have threatened the profit potential.

By Perfection's definitive training program, it is hoped the business of merchandising product transportation will be re-established on a more sound and profitable basis for all.



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Slidepix on Storage Battery Sponsored by Exide Division

* Facts About Storage Batteries a new educational sound slidefilm kit, has been released by Exide Automotive Division of the Elec tric Storage Battery Co. of Cleve land, Ohio.

The slidefilm kit is available without charge to vo-ag and auto mechanics instructors in junior and senior high schools. The kit consists of a 59-frame color filmstrip, a 33 1/3 rpm phonograph record of 13 1,2 minutes running time, a teacher's guide and a wall chart.

The filmstrip illustrates the function of the storage battery in the electrical system of a car, the battery's construction and operation, and rules for proper battery

Facts About Storage Batteries was produced by Training Films, Inc. of New York City and is part of the TFI series on motor vehicles. Schools may obtain the filmstrip by writing (on school letterhead)) to Educational Film Division, Exide Automotive Div., The Electrical Storage Battery Co., Box 6266, Cleveland I, Ohio. 🖫

"Plain Clothes Story" Tells How Clothes Make the Man

A color-sound slidefilm titled A Plain Clothes Story has been produced by the CHICAGO TRIBUNE in cooperation with the Chicago Chapter of the American Institute of Men's and Boys' Wear. The 18-minute slidefilm tells the story of how clothes can work for men.

Instead of using professional models, the TRIBUNE used several of its employes for leading roles in the film. Jim Roberts, six-feetsix, and Bill Bowen, a six-footer, both from the neighborhood division of retail advertising; and Frank Ryan, five-feet-five, a member of the paper's promotion staff, are the principal characters who show how men's apparel can do its three basic jobs:

1) Fit-feeling good and comfortable.

2) Fit-in-social comfort from proper wardrobe.

3) Flatter-looking one's best "in good taste."

In making this film, the TRIBUNE used production facilities of Francisco Films for the still pictures in full color. Technical co-operation was furnished by members of the AIMBW. The script was written by Charles R. Lawrence of the newspaper's marketing department.

Shooting locations included a near north side Chicago theatre, Tribune Tower, and a men's apparel store which furnished the wardrobe.

The strip film consists of approximately 200 scenes on 35 mm strip, with LP sound recordings.

New Disc Tells "How" of **Round-Table Sales Clinics**

A 12-inch LP phonograph record on conducting round-table sales conferences, called The Conference Road to Sales, has been produced by Porter Henry & Co., New York sales development and training firm.

The 30-minute record dramatizes the value of discussion-type sales meetings, tells how to get a discussion started and keep it going, and how to organize and summarize the conference. It may be used as a guide for setting up a conference-type meeting and for training potential meeting lead-

Sound Slidefilms in Review

☆ The application of sound slidefilms in business and industry will be featured in these pages: watch

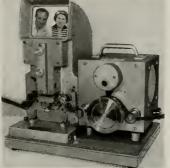


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It's time out from tv as Meek (right) beats Boomer at Canasta

Calling All Card Players

America's Playing Card Manufacturers Sponsor a Picture to Remind Television Viewers Their Product Also Entertains

Sponsor: Association of American Playing Card Manufacturers.

TITLE: It's All in the Cards, 11 min, color and b'w, produced by Pelican Films, Inc.

☆ Recent survey figures show that some 20% of homes do not own playing cards. On the presumption that card-playing has been overlooked in favor of television, the Association of American Playing Card Manufacturers has set about finding a method of showing the fun of cards to tv-equipped homes.

Public service television seemed to offer the most possibilities within the Association's budget, and J. Walter Thompson advertising agency decided on an animated film to be offered stations for this

Pelican Films, Inc. was selected to produce the film. Since the budget was quite limited, multi-cel animation was held to a minimum and the animated effects were achieved through techniques made possible by motorized camera equipment designed by John Oxberry.

Two stylized characters, Mr. Meek and Mr. Boomer, are featured in the film. Mr. Meek is a quiet little polltaker calling on Mr. Boomer who shouts and hollers with a voice like a bullfrog and exhibits the manners of a bull. Mr. Boomer likes television all right, but his special enthusiasm is card games.

Mr. Meek asks Mr. Boomer if he watches television frequently and the answer is "yes." Soon the conversation swings over to cards and continues on this subject till the final word is spoken. Although Meek claims he never plays cards, Boomer gets him to try gin rummy and later Meek wins, much to Boomer's dismay.

While the sound track carries the conversation between Boomer and Meek in this part of the film, several cost-saving techniques are

Left: Mr. Boomer tries his hand at baby-sitting. He has a really rough time of it with the youngsters, until . . .



Left: the playing cards we use so widely today actually were "invented" by early Chinese . . .

used to add interest to the picture. As Boomer explains how George Washington, Napoleon and Columbus played cards, drawings of these characters flash on the screen. The camera focuses on one of these portraits at a time and they come alive through use of only a few drawings.

To animate Boomer's word story that tells how George Washington kept a record of his card wins and losses, the scene flashes to a notebook showing the tally and another entry which reads "also crossed Delaware." Napoleon's portrait shows him holding

a fanned-out group of cards in his left hand with his right hand thrust typically into his jacket. Just before the shot dissolves out, Napoleon winks and pulls his right hand out of his jacket with a hidden card.

Designed as a modest public relations venture. It's All in the Cards has proved to be a sleeper. Demand has been so heavy that the original stock of prints available were quickly booked months ahead. With more prints now available, the film is certain to reach hundreds of thousands of hitherto non-card-playing homes.

Kitchen Dreams Can Come True

U. S. Steel Turns a Booklet Into a New Film for Homemakers

Sponsor: United States Steel Corporation.

TITLE: Practical Dreamer, 13½ min., color, produced by Haford Kerbawy and released through Association Films, Inc.

☆ Last year, United States Steel Corporation arranged with Virginia Hart Wheeler, an architect and outstanding authority on kitchen planning, to write a booklet entitled "Kitchen Planning Book."

The 30-page booklet was an immediate success, both in response from the public and in recognition by manufacturers of U.S. Steel's contribution to the marketing of appliances, cabinets and other kitchenware.

This year, U.S. Steel felt it only logical to pictorialize the book through a film. *Practical Dreamer* is designed to show the American housewife that she can have the kind of kitchen she wants.

The film takes the audience into the dream of Edic Michaelson, a typical young housewife. Her old kitchen disappears and a mysterious voice tells her that she can have a dream kitchen. The "voice" leads Edie through each step in planning her kitchen.

The film explains that the basic kitchen is built around the logical arrangement of range, sink and refrigerator. The location of these appliances must be based on Edie's own needs, preferences and space.

The "voice" shows Edie how a modern kitchen may be equipped with a sewing center, management center, twin sinks, family living area, and even a snack bar for the children. Edie is taken through a variety of kitchen planning do's and don'ts.

Practical Dreamer has been designed particularly with television

programming in mind. U.S. Steel suggests stations may schedule it for public service sustaining use integrated in women's service cooking and home decorating shows; as filler following sports



Having kitchen handy to patic makes family cookouts more fun,

shows; or between "late" and "late late" movies. The film may also be used as a commerical program for sponsorship by banks, kitcher dealers or utilities. U.S. Steel has provided stations with sample commerical introductions for various types of sponsors.

After April, promotion of distribution and bookings will be handled by U.S. Steel Film Distribution Center, 525 William Penn Place, Pittsburgh 30.

Production Review Copies Now the While the supply lasts, copies of the recent 8th Annual Production Review issue of BUSINESS SCREEN, a 200-page guide to the best in film production resources worldwide, are available at only \$2.00 each. Sent postpaid if check accompanies order.



Right: Mr. Boomer brings out the playing cards, and all's well . . .



3M Tape Methods Shown n Picture "Two Billion Rolls"

* Two Billion Rolls, a new 32ninute color motion picture proluced for Minnesota Mining and Manufacturing Co., St. Paul, Minesota, will be used for in-plant howings and as an external pubicity film.

The 3M film stresses the econmies of proper tape usage and the dvantages of mechanically-disensed-and-applied pressure sensiive tapes. It contains many onhe-job sequences, recorded in lants around the country, which how the "3M-matic" taping and ispensing methods designed by M engineers.

Sequences range from the opration of labeling chain autonatically with tape labels to the naking of a filterproof cover on re-punched kitchen cleanser lids ith squares of printed tape. The icture includes a simplified exlanation of how "Scotch" brand apes are designed for specific ses through various combinaons of backing materials and adesives.

Two Billion Rolls illustrates the se of tape in fabricating shoes, in perchandising products through ne use of inexpensive, easily asembled multi-pack units, and in olding 13-ton coils of steel ribon with a foot-long piece of filahent tape.

Showings of Two Billion Rolls efore civic groups and clubs can e arranged by contacting: Minesota Mining and Manufacturing o., 900 Bush Street, St. Paul 6. dinnesota, or by contacting local M salesmen.

'Let's Take Pictures" isualizes Photo Technique

Let's Take Pictures - promoonally urges the title of a new 3-minute motion picture sponored by Riken Optical Industries,

New York City, manufacturers of Ricoh Cameras. The film shows camera fans technique in rellex, 16mm and 35mm photography.

Available for television and group showings, Let's Take Pictures visually discourses on several picture-taking problems, from fast-action sport shots to studio portraits. The film gives guidance on adjusting to different lighting conditions and offers counsel on the use of the flash. Photo enthusiasts can see a professional in action as the film visits the studio of Dan Wynn, fashion photogra-

Featured in the film are the Ricoh "500" 35mm camera, the Super Ricohflex twin-lens reflex camera and the Ricoh Golden "16" miniature 16mm camera.

Let's Take Pictures was written. directed and produced by Vernon Delston, radio-tv director of Kameny Associates of New York, Ricoh's advertising and public relations agency. Inquiries on obtaining the film for groups or tv showings should be directed to Riken Optical Industries, 521 Fifth Avenue, New York, N. Y. W

Colortech Announces New Film Animation Method

A Colortech Films, Inc., New York, has announced a new method of film animation through electronic instrumentation. The company says it can now produce animated film in b/w and color, on 16-35-70mm films at less than required for conventional anima-

The new process works from single pieces of b/w art or still photography print, which is then converted into electrical signals that are controlled and moved at will in any given direction and are then turned into animated sequences. These sequences are then transferred for reproduction onto standard film.

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Technical Service Announces 16mm Projector Improvement

☆ An improved take-up mechanism for the 16nm sound motion picture projectors manufactured by Technical Service, Inc., Livonia, Michigan, has been announced by the company. The new design allows the film to travel from the projector to the take-up reel without excessive tension, it is said.

The take-up mechanism also fits TSI and DeVry projectors now in use. A slight modification is required. It can be made by any of the TSI authorized service stations throughout the country.

"Being the recent purchasers of the well-known DeVry projector design and production tools, we are pleased that this new, improved take-up can be offered to the thousands of DeVry owners at very low cost," commented E. H. Lerchen, TSI president. The take-up unit is available to current projector purchasers at no increase in price.

Fishpole Type "Mike" Boom Is Developed by Cinekad Co.

☆ A new telescoping fishpole microphone boom, designed to allow effective microphone placement in situations where a perambulator or a stand-mounted boom would be inaccessible or too cumbersome, has been developed by Cinekad Engineering Co., New York City.

Monopod feature permits operation of the boom for long periods without tiring the operator, it is said. Microphone cable installed inside the boom to eliminate cable noise and allow easier movement of the unit. The entire boom telescopes from $6\frac{1}{2}$ to 12 feet in length, and will fit into a

Sharper Images Promised with Da-Lite Vinyl Screen

★ A new Da-lite motion picture screen with a lenticulated silver screen surface has been introduced by Da-Lite Screen Company, Inc., Warsaw, Indiana.

As described by the manufacturer, the new screen features an optically correct reflecting surface which concentrates projected light for a wide viewing angle, without distortion. By giving more brilliance and sharper contrast, the screen is suited to projecting sharply focused pictures and for stereo projection, the manufacturer says.

Made of heavy-duty vinyl film, the screen is described as elastic,

New AUDIO-VISUAL Equipment

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non-tearing, durable, and fire and fungus-resistant. The surface is washable. The screen is mounted in "push-button" tripod mounts for controlled flatness. The Da-Lite screen is available in 40″ x 40″ and 50″ x 50″ sizes and is adjustable for motion pictures.

□

Improved Sound Featured in Kodak Pageant 8K5 Projector

† Improvements in image quality, sound reproduction, design and appearance are claimed for the latest 16mm Kodak Pageant Sound Projector, Model 8K5, announced



Kodak's Pageant Model 8K5

by Eastman Kodak Company, Rochester, New York.

The new Pageant's improved sound reproduction is credited to an 8-watt amplifier and a 6" x 9" oval speaker, housed in a baffled enclosure for good bass response. Tone and volume controls are provided. The amplifier is designed around printed circuits to assure positive response throughout the system, the manufacturer notes. Frequencies of 5-7,000 cps are covered.

The new Pageant has a tungsten carbide toothed pulldown claw for long wear. Like other Pageant models, the 8K5 is designed for sound or silent speeds. It is furnished with a 2" focal length f:1.6 Kodak Ektanon Lens. It will accept 1½, 3 or 4" Ektanon Lenses or the Cine-Kodak Bifocal Converter which provides 15% or 2½" lens effects.

A 750-watt lamp is provided with the projector. A 1,000-watt lamp may be used. The Pageant accepts a PA-3 microphone and a normal plug-in night light.

TV-type Screening with New Pictur-Vision Cabinets

☆ Styled as a television set, three models of a new unit called the Pictur-Vision Projection Cabinet now are available for use with 16mm and 8mm motion picture projectors and remote control slide projectors. The Pictur-Vision models are manufactured by Picture Recording Company, Oconomowoc, Wisconsin.

Pictur-Vision Models #16, #21, and #27 can be used in a lighted room to show motion pictures or slides. The units are suggested as a sales demonstration or training aid. The cabinets are equipped with mirror which is pulled up from the top of the unit to function with the projector. The projector rests on an adjustable shelf which rises at the rear of the unit.

The rear shelf is raised to the proper height so that the projector lens is centered on the mirror. When motion pictures are projected, a small mirror on a flexible arm is added to reverse the film again before projecting it onto the cabinet screen.

Picture Recording Company manufactures 35mm continuous advertising projectors but its Pictur-Vision model may be used with the movie and slide projectors of other manufacturers. The models provide a range of screen sizes: 16", 21", and 27".

New Milliken High-Speed Camera Capable of 400 fps

☆ Development and production of two new high-speed intermittent motion picture cameras, capable of film speeds up to 400 frames per second, has been announced by D. B. Milliken Co., Arcadia, Calif.

Two 16mm models (DBM III and DBM IV) provide 100-foot and 200-foot film capacities, respectively. High resolution and sharpness, coupled with high frame rate, is obtained by an intermittent movement of new design. Film is stopped completely during each exposure and locked in position by a register pin.

Both models, powered by a 28-volt DC or 115-volt AC motor, operate at two standard speeds, 200 and 400 fps. They are also available for 4, 8, 16, 32, 64, and 128 fps operation when desired.

Model DBM III (less lens) is 63/8" long, 4" wide and 5" high; Model DBM IV is 77/8" long, 4" wide, 53/4" high. Weights are 6 lbs. and 73/4 lbs., respectively. The cameras have been tested successfully to 100 G's.

Standard equipment includes: pilot-pin registration, 28-volt DC motor, automatic film-footage indicator, dovetail baseplate, "film end" cut-off and safety switch, standard "C" mount lens plate, 72° shutter, precision ball-bearing mechanism, and AN plug and receptacle. A wide range of accessories and optional features is also available.

Radiant Manufacturing Corp. Adds "Film Master" Screen

☆ The "Film Master," a new glassbeaded projection screen, has been announced by Radiant Manufacturing Corp., Chicago.

Standard surface on the "Film Master" is Vyna-Flect, a beaded surface characterized as mildew and flame proof and as providing a durable whiteness.

The "Film Master" also features a newly styled hexagonal screen case, chrome plating, sturdy metal castings, automatic leg opening and adjustability. The screen is available in eight sizes, from 30" x 40" through 70" x 70". In all square sizes, screen surface for slides may be converted to oblong shape for movies.

Portable TV Camera Pedestal Marketed by Houston Fearless

A new lightweight, portable pedestal, designed to do the work of a tripod-dolly combination, has been announced by Houston Fearless, Los Angeles, California.

The new pedestal, PD-10, provides a rigid, steady mount for all monochrome ty cameras from the Vidicon to the I.O., the manufacturer says. The unit will accept any standard head. Raising and lowering the camera is accomplished by use of a hydraulic jack mounted on the center column.

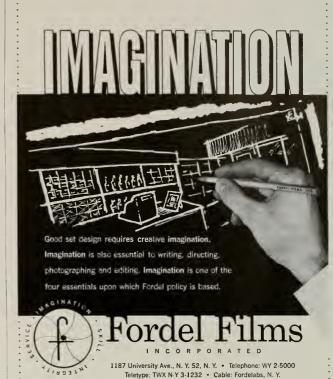
The pedestal has three 8" hardrubber ball bearing wheels which can be locked in parallel for straight-line tracking or left free for greater maneuverability. The telescoping legs can be extended for extra stability or they can be shortened so the unit can be rolled through narrow passageways. Weighing 78 lbs., the new pedestal can be disassembled for transport to remote locations.

Op-Mag Reproducer Marketed by Reeves Equipment Corp.

An optical and magnetic reproducer said to have good film motion, efficient operation and corrosion-resistance in all climates is being introduced by Reeves Equipment Corp., New York City.

Type OMD 135 magnetic reproducer employs the double flywheel system with a heavy Mumetal shield covering head and sound drums. The optical reproducer part is on a separate panel and can be added later. All vital parts, including rollers, drums, and ball bearings, are stainless steel. None of the moving parts requires lubrication or maintenance.

The magnetic reproducer's controls are located on one panel. Rewind time for a 2000-ft, reel is less than one minute. Maximum film capacity is 5000 feet of 35mm film. A micro-switch shuts off the motor at the end of the rewind. All internal connections between the control panel, motors, amplifiers, power supply, etc., are made through gold plated AN connectors. Modifications and additions, such as optical units or interlock motors, can be done in the field. (CONTINUED ON PAGE 58)



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Daylight viewing of slides is made easy with B&H 750-watt unit . . .

Bell & Howell Announces 750-watt Slide Projector

Automatic projection of slides in a lighted room is the capability of a new 750-watt model of the Robomatic slide projector announced by Bell & Howell Company. Chicago. Featuring a 750-watt lamp with a heavy duty electrical circuit, the new unit throws sufficient light to show Superslides, 2" x 2" and Bantam slides without darkening the room, the manufacturer states.

A new 500-watt version of the Robomatic projector also was announced by Bell & Howell. A new



750-Watt Robomatic Projector

case for these latest Robomatics provides room for such accessories as the automatic timer and cord, power cord, a slide tray and a spare lamp.

In the new Robomatic projectors, the manual tray advance knob has been positioned by itself at the rear of the unit for easier location. The two new models have a 5" f:3.5 hard-coated lens and controls for vertical and horizontal leveling. The automatic timer affords variable time cycles from 5 seconds to 60 seconds, in 5-second steps. A button permits changing time for one slide without changing pre-set time on subsequent slides.

Eastman Kodak Announces Nonflammable Film Cleaner

A New Kodak Film Cleaner said to eliminate any hazard from flammability in cleaning black and

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

white and color negatives or transparencies has been announced by Eastman Kodak Company, Rochester, New York. The cleaning solution is applied with a soft lintless cloth to remove dust and dirt from films.

Pro-Splicer Uses Mylar Tape, Speeds 16mm Repair

A new motion picture film splicer, the HPI Pro-Splicer, using Quik-Splice Mylar splicing tape, enables editors to automatically butt splice 16mm film. Film enables are butted together and held permanently with Mylar tape, a presprocketed, self-adhesive plastic tape.

The HPI Pro-Splicer is constructed of stainless steel cutting blades accurate to .002" with a heavy cast aluminum, non-skid base. Each splicer has a self-contained compartment to hold additional Quik-Splice tape for instant use.

HPI Pro-Splicers are available for \$9.95 including a free package of tape through most motion picture equipment dealers. Additional splicing tape is available at 79c per package. The manufacturer is Hudson Photographic Industries, Inc., Croton-on-Hudson, New York.

New Stancil-Hoffman Model 57 for Field and Studio Use

A new magnetic film recorderreproducer has been announced by the Stancil-Hoffman Corp., Hollywood, Calif. While the unit, designated as Model S7, may be used for both field and studio recording, it is especially designed for master recording and re-recording.

The Film transport mechanism is available for 16mm, 17½mm and 35mm. Accessory kits are available for quick conversion from one film size to another, as well as two-speed operation for 45′ per minute and 90′ per minute when using 35mm or 17½mm. Also available is an optical playback kit which may be installed by either factory or user.

Operating features include a large single film sprocket coupled to the drive system through a magnetic clutch; this is said to allow a free-wheeling sprocket for high speed forward and rewind, while threaded, while assuring a positive lock when the clutch is engaged.

Switches are located in the

tight loop section so that if the film breaks or the reel ends, both magnetic clutch and torque motors are automatically disconnected to prevent damage to film and sprocket. These same switches operate a "ready" light which shows that the film is properly threaded.

Three positions — "thread," "cue," and "ready" — allow control of the recorder-reproducer before it is operated. All operations also may be controlled from a console position.

Master recorder and dummies may be driven by their synchronous motors and or interlock motors. The motors have reserve power to drive 16mm projectors through interlock, eliminating need for a motor distributor system.

Studying New 8mm Lamp for Use on Larger Units

☆ Sylvania's new "Tru-Flector" electric lamp, introduced for use with 8mm projectors, is now being studied for application with 16mm and 35mm projection equipment, the company reports.

Features of new lamp include a built-in reflector and a sharply focused beam, which are claimed to make possible greater projection power in a unit of smaller size. The unit for 8mm equipment is 33\(^8\)_8 inches long, and is rated at 150 watts. The company claims the lamp provides about the same screen brightness as the larger 500-watt types in wide use lorday

Projector Stand Introduced by Century Engineering Corp.

☆ A new steel projector stand and cabinet has been marketed by the Century Engineering Corp., Chicago.

The stand has an adjustable, tilting top, a chair height that tilts to any desired position to supplement tilting adjustment on the projector. The top is fastened by a set screw operated by hand knob. The tilting top is hinged and gives access to a storage compartment for lenses, paper and other camera items or accessories.

The cabinet has two sliding drawers that will hold 14 reels of 16mm film or 26 reels of 8mm. Room is provided at the rear of the cabinet for storage of the projector. The all-steel cabinet has a baked-on enamel finish and rests

Realist "400" Projectors Handle All 2" x 2" Slides

★ Two low-contour, compact projectors which project any 2" x 2" slides, including 35mm and super slides, are being introduced by Realist, Inc., division of the David White Instrument Company, Milwaukee, Wisconsin.

Designed to project color transparencies on a 30" x 40" screen at a distance of 8 to 10 feet, the two new Realist models are the "400," with a hand-operated, manual feed, and the "400-Automatic," with an automatic slide changing system.

In using the "400" projector, the slide is placed in the carrier at the right side. The carrier is pushed in and the slide previously viewed drops out of the projector through a slot at the left. The picture blanks out between slides, the space frame of white light is eliminated. An elevating screw at the front of the unit is used for height adjustment.

Up to 30 slides may be shown without changing the slide magazine of the "400-Automatic" model. The magazine slides into the right side of the projector at the back. When the slide changer is pushed in from the right side, the picture is shown. When the slide changer is pulled out, the viewed slide is returned to the magazine and a shutter closes off the light. As each new slide is viewed, the magazine moves forward in the projector housing. When the last slide has been viewed and returned to the magazine, the full magazine is pulled from the projector at the front. The

New Kodak Slide Viewers Improve, Enlarge Pictures

Two new pocket color - slide viewers, improved versions of the Kodaslide Viewer, are now available from Eastman Kodak Company.

One, the Kodak Pocket Viewer Model 1, is the same in appearance as previous models, but has a lens for improved viewing of slides, particularly 1½" x 1½" transparencies.

Kodak Pocket Viewer Model 2 features a large "reading glass" for viewing with both eyes.

Both models come in several colors and fold compactly to fit in pocket or purse. Three sizes of slides fit into the new viewers —35mm, 828 and 127.

Science Challenge:

CONTINUED FROM PAGE 20)

o reach the parents of tomorrow's cientists and engineers:

Meet Your Science Teacher; What is Science Teaching?; Develpping Young Interest in Science, are suggested subjects.

Some films are necessary as eacher indoctrination aids, and for ise by PTA and other service organizations:

How to Start a Science Fair; Let's Have a Junior Museum; low to Get the Most out of a Plant Tour, could be some titles.

Vital to science teaching are ilms whose content involves danerous, expensive, complex or ime-consuming phenomena, such s experiments in the fields of itomic energy, electro mechanics, and certain aspects of chemistry.

Comparatively few films in these ategories are available today beause film companies cannot afford o produce them on speculation; nd because corporations which ould stand the cost haven't been nade aware of the need, or of a nethod by which to furnish them.

Let's admit we need these films, nd that American industry can properly sponsor their production with the aid of competent indusrial film producers and enlightned educational advisers.

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President Eisenhower, in his address to the nation last November 13, said:

> "You know, I think that many of us have been a little slow to realize that it is possible for almost everybody to share in science and engineering as an adventure. If we start early enough in school with mathematics and chemistry and physics and botany, and if our teachers can make our young pupils see the real satisfaction in working at science, then our young people, even if they do not become scientists or engineers, will experience a real excitement out of growing America."

Of course, there is more to this than the President mentions. Students entering the ninth grade "get the word" that certain courses are "poison." Unfortunately, such exact sciences as physics, chemistry and mathematics often are given this label . . . they've earned it through the way they're presented.

Good instructional films will help greatly in changing these courses from "poison" to "real cool." So will the influence of parents and others who influence youngsters' judgment. If we "sell" these people on science, they will "sell" it to the youngsters.

One thing more. We are accustomed to thinking of motion pictures as entities. They aren't; at least, not in education. Film producers who participate in this program should be equipped to integrate with film productions the development of teachers' guides and pupils' study guides, and other audio-visual materials necessary to a well rounded program with the film as its base. Here again the Council could establish standards and formats.

That is the plan. What can be done about it?

Perhaps this magazine, or the Audio-Visual Association, could sponsor a founding conference to which industry executives could be invited. After that the Council (or "ABCDEF") should properly be an instrument of industry, guided by competent educational advisers, to research the problems, finance and direct production of the films, and administer the initial distribution of prints.

Where there is a need, there is a challenge. Where there is a challenge, there are men to accept it. This, I believe, is the greatest new challenge of the sponsored film today.



A VITAL MARKET FACTOR •

The 1,821 Motion Pictures and Slidefilms Listed by 283 Producing Companies* in the Recent 8th Annual Production Review Issue Were the Greatest Single Factor Influencing Every Phase of Non-Theatrical Business from Raw Film to All Physical Equipment. Just ONE Magazine Blankets These Markets.

> *Additional hundreds of titles were produced by these companies beyond our minimum reference requirement. Total does not include television films or tv. commercials made by listed firms.

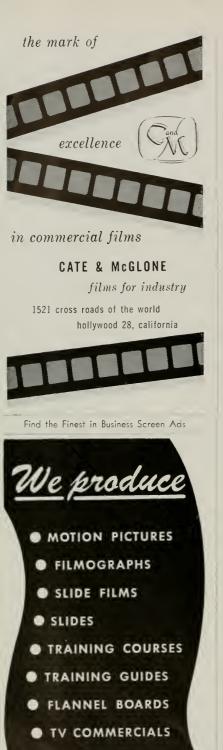
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Merrell Makes Friends:

(CONTINUED FROM PAGE THIRTY-FIVE) the name of Merrell in the pharmaceutical field

Merrell has been watching carefully the effect these films may have upon sales in drug stores or hospitals. Pharmaceutical selling is a curious mixture of the direct and the indirect. Whereas advertising in medical and allied journals, detailing, sampling, conventions, closed-circuit tv and direct mail all have a cumulative effect upon prescription drug movement, there has been no heavy reliance on films to "bring home the prescriptions." The company now has convincing evidence that these low-cost educational films on the legal problems of medicine do favorably influence the man who prescribes the drugs.

As do other pharmaceutical houses, Merrell distributes color 16mm films on strictly "medical" subjects — operations, diagnostic techniques, product use, etc. They feel that, in general, audiences are smaller and costs greater when these films are compared with ones like The Medical Witness and The Doctor Defendant.

Costs Less Than 106 Per Viewer

Cost-wise, the program has been something of a phenomenon. Considering the fact that a specific audience was desired, it is estimated that all of this audience will be reached for less than 10 cents per impression. The cost of the entire program, production and distribution over a three-year period, it is anticipated, will be less than that of a single one-hour tv show.

Merrell is advertising no product with these films. It is a professional relations service to physicians and their professional relatives, the lawyers. Here is soft sell with a hard punch.

Films in Demand for Overseas Use

An interesting sidelight on these films is that, despite the differences in laws of evidence and legal procedures, both of the films are in demand in England, Canada and Australia, all of which are serviced by Merrell's foreign division.

Third film in the series, now in production, will cover traumatic neurosis, a most important problem in personal injury cases. Future films will deal with the Medical Examiner, Forensic Psychiatry, both civil and criminal, and other subjects of interest to both physicians and lawyers.

By combining their efforts, producer and sponsor have managed to analyze a specialized audience and plan an approach which develops the greatest number of effective audience impressions through a motion picture program.

Merrell Has Pioneered a New Path

For the most part, the pharmaceutical field has confined itself to direct or institutional selling, and the production of audio-visual materials related to individual products. In the Merrell program, the field has found an entire new use for the motion picture media which presents interesting future possibilities.

Dynamic Films, Inc. reports that several of its other pharmaceutical and medical clients have begun to think in these terms. The result-



Good casting brings "real people" to the screen in all of the Merrell films made in the "Medicine and the Law" series to date,

ant gain, due largely to Merrell's farsightedness, will be shared by both the sponsored film industry and the pharmaceutical field.

In addition, the success of the Merrell series has been such that the American Bar Association has signed a contract with Dynamic for participation in a similar series to be made available to an approved sponsor with a similar interest in the legal field. This series would have tv and general audience release, as well as release before the legal audience.

400 Films from 29 Countries Compete at the Brussels Exhibition

☆ More than 400 films from 29 countries are now being screened by the Selection Jury, competing for honors and cash awards in the International Experimental Film Competition being held during the Brussel's World Fair. An all-Belgian jury is expected to announce winners in April.

Films admitted to the Competition by the Selection Jury will be projected in the small auditorium of the Exhibition beginning April 21st. Announcement of the winners will be made on April 27th in the 2000-seat large auditorium.

The first grand prize of 500,000 Belgian francs (\$10,000) was donated by Gevaert Photo Products and a second grand prize of 250,000 francs (\$5,000) is given by SIBIS, a Belgian film producing company.

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Texoprint Talks Sales

Kimberly-Clark Uses Film Technique to Stimulate Use of Its Printed Media

Sponsor: Kimberly-Clark Corporation.

TITLE: *Texoprint*, 13 min., color, produced by Morton Goldsholl Design Associates, Inc.

☆ Smart is the descriptive word for a new 13-minute color motion picture which, unburdened by title and credit frames, begins at once with suave symbolism to sell Texoprint, a latex-impregnated paper product of Kimberly-Clark Corporation.

If smart describes the film's technique, the word also would seem to serve as an evaluation of the film's worth as a sales medium—judging from reported reactions at initial screenings. Morton Goldsholl Design Associates, Inc., Chicago, produced the film as the final stimulant in its campaign of printed matter designed to boost the sales of Texoprint.

Texoprint needed boosting. In its first five years on the market, the verstatile plastic paper had not been a winner. In the first year of the new promotional campaign, Texoprint sales increased "10-fold," according to Morton Goldsholl, president of the design firm.

To increase the effectiveness of printed sales pieces designed for the Texoprint campaign, the Goldsholl organization turned to the film medium for the first time, striving to create a film which would simply and forcefully translate the printed messages, reaching those dealers, salesmen and customers who won't study booklets and folders—at least without prior stimulation.

Texoprint is made for design and the film's swift, vivid designs keep selling by sample—with no digressions. For quick impact, ultramodern graphic and typographical art is given added emotional appeal by flashcard animation, bits of live photography and a pulsating jazz score. With a brief, plain-spoken narration, the images are intended to implant an impression of the paper's durability, its suitability for wallcharts, children's books, catalogs, banners, labels, insignias, pennants, manuals, broadsides, schematic drawings, maps, chalk-boards

Such symbolism as an abstract owl and dancing color shapes, sophisticated checkerboards of dots, squares, oblongs, a pretty mouth, a pen and ink Pickwickian scene and a short demonstration suggest the wisdom of using Texoprint and exemplify the paper's wide powers of line and color reproduction, its foldability.

Vivifying a guidebook and lithographed Texoprint sampling sheets of related design, the new film is being aimed at printers, designers, manufacturers, art directors and advertising agencies. Prints of the film may be obtained from Texoprint dealers or write Kimberly-Clark Corporation, Neenah, Wisconsin.

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• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723Prospect Ave., Westbury, N. Y.S. O. S. Cinema Supply Corp.,

602 W. 52nd St., New York 19. Training Films, Inc., 150 West

54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

· LOUISIANA ·

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. 1.E. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

• VIRGINIA •

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

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Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

· OHIO ·

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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• CALIFORNIA •

LOS ANGELES AREA

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5. Westcoast Films, 350 Battery St.,

San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deserct Book Company, Box 958, Salt Lake City 10.



SHOOTING ENROUTE 'round the world for current Ford films took some camera ingenuity: shooting is Ken Talbot, supporting the Arriflex is Alan McCabe.

Ford's World Tour:

(CONTINUED FROM PAGE 35) the project. Jeanie Sims, also with wide experience in on-location film production, was signed on to coordinate in New York.

After preliminary surveys in May and June to set a route, the expedition actually got under way in July. Along with the 18-man crew went five vehicles, including two 1958 Ford prototypes.

This assemblage went round the world, but in working out the problems, some of the people in the project more than doubled this distance. McClory, Ransohoff and Ford test-driver Dan Eames covered 60,000 miles of travel each.

Starting in London, filming took place in 17 countries at over a hundred locations from the top of the Acropolis to the jungles of Malaya. The route followed a path from London to Paris, Geneva, Portofino, Rome, Venice, Dubrovnik, Athens, Istanbul, Teheran, Kabul, Delhi, Agra, Calcutta, Rangoon, Bangkok and Saigon.

All during the 110 days of shooting, frequent airlifts brought film back for processing and edit-

ing in New York.

In addition to Filmways people on the trip, Ford sent along PR man Walter Curtis and still photographer Gordon Tenney, while J. Walter Thompson coordinator was Harry Treleaven.

Films now in preparation from footage shot on the trip will probably include an hour-long "one world-one highway" picture with a script by Allan Chase, several Ford films for dealer use, and a picture for Socony-Mobil, which fueled the expedition.

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THE I	INDEX	NF	SPAN	SAR	ER	FILMS
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☆ This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Eighteen of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below.

peared are shown for each	which a case history or feature a sponsor and film title belo	e artic w.	ie ap)-
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ANNOUNCE WINNERS OF SAFETY FILM AWARDS

(CONTINUED FROM PAGE FOUR) min., color, sponsored by American Gas Assn., produced by Animatic Productions. — Dramatization of the seven leading causes of fatal accidents in the gas industry.

Plaques for Traffic Films

Bronze plaques in the traffic and transportation films classification went to:

Be Your Own Traffic Policeman, 10 min., color and b/w, (unsponsored), produced by Portafilms—Animated cartoon, to teach elementary school children fundamental traffic rules.

Flagged for Action, 30 min.: color, (unsponsored), produced by National Film Board of Canada. Describes program of keeping records on traffic violators.

The Invisible Killer, sponsored by American Automobile Assn., produced by AAA Foundation for Traffic Safety.—Dramatizes carbon monoxide factor in a traffic accident.

Traffic Awards of Merit

Awards of merit in the category of traffic films were won by:

Bicycle Safety Skills, 11 min., color and b/w, (unsponsored), produced by Coronet Instructional Films.—Promoting safe bicycle practices and good traffic habits.

The Defensive Driving Series, six 10-min. films, b/w, sponsored by National Safety Council, produced by Cal Dunn Studios.—Describing six basic traffic situations that can result in accidents.

How to Drive on Snow and Ice, 12½ min., b/w, sponsored and produced by Seiberling Rubber Co.—Principles of safer driving in severe winter conditions.

The Human Factor in Driving (unsponsored), produced by Progressive Pictures.—Personal actions and habits that lead to accidents.

The Little White Line That Cried, sponsored by American Automobile Assn., produced by AAA Foundation for Traffic Safety.—An animated cartoon for primary school children, showing importance of walking between lines at corners.

One Second to Safety, 17 min., color and b/w, sponsored by Governor's Highway Safety Committee, produced by Va. Dept. of Education.—How a state conducts a complete traffic accident prevention program.

What Makes Sanmy Speed, 10

min., color and b/w, (unspor sored), produced by Sid Day Productions.—The personal factors and emotions behind a accident.

General Films Win Plaques

Winners of plaques in th general films category were:

Electric Power and Commo Sense, 28½ min., color; sponsor; Conn. Light & Power Co., Hart ford Electric Light Co., Housa tonic Public Service Co., Unite Illuminating Co., Western Mass Electric Co.; producer, Bay Stat Film Productions. — Illustratin the principles of preventing com mon electrical accidents.

I'm No Fool in Water, 8 min. color and b'w, sponsored and produced by Walt Disney Productions.—An instructional cartoo illustrating precautions for youn children when swimming.

Awards of merit for genera films were received by:

First Aid, 29 min., color and b/w, sponsored by Crown Zeller bach Foundation; produced by Washington Video Productions. A demonstration of basic first aid measures in emergency cases.

I'm No Fool Having Fun, 8 min., color and b/w, sponsored and produced by Walt Disney Productions. — A cartoon film stressing safe recreation rules for young children.

Take Safety With You, 14 min. color, sponsored and produced by U. S. Army Corps of Engineers—Safe practices to follow in recreational water areas.

To Save a Life, 15½ min., color and b/w, sponsored by AOPA Foundation; produced by Filn Originals.—Explaining the 180 turn procedure in small plane handling.

Watershed Wildfire, 21 min. color and b/w, sponsored and produced by U. S. Dept. of Agriculture.—Showing result of carelessness and need for fire protection and control in forest areas.

One Theatrical Film Award

In the theatrical motion pictures category, only one award was made—a bronze plaque. This went to:

The Invisible Passenger, 22 min., color, sponsored and produced by Jack Copeland & Associates. This film, on the general subject of traffic safety, also received the David S. Beyer Award given annually by the Liberty Mutual Insurance Co.

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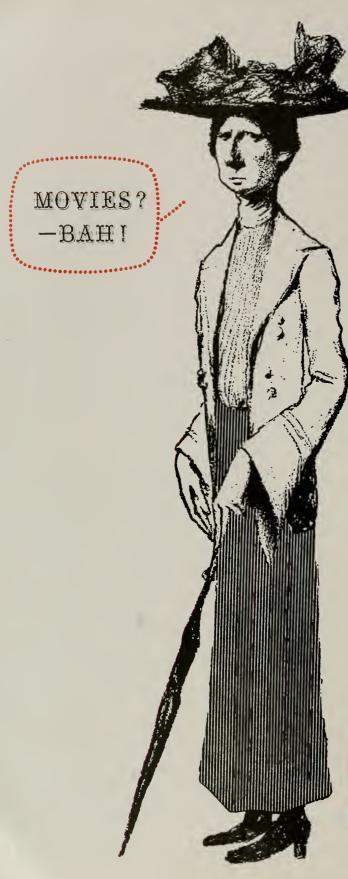
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BUSINESS SCREEN

MAGAZINE • NUMBER THREE • VOLUME NINETEEN • 1958





Antiquated Aunt Biddie. Distrusts inventions, can't be persuaded, isn't even curious. How unimaginative. How unlike a woman!

If you have a product or service for women, you know how enthusiastic they can be about new ideas, new conveniences. What you may not know are four popular ways Modern provides women's audiences for your public relations film.

Modern presents your film to young women while they are still in high school. Teen-agers in home economics classes learn how to be smart consumers. Here a girl is taught about cooking, housekeeping, raising a family, grooming, health and community responsibility. She develops ideas and preferences she carries with her into marriage - where she'll make 60% of all buying decisions. (And . . . 50% of the girls get married before their twenty-first birthday.)

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looking ahead



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Mr. O. H. Coelln, Publisher BUSINESS SCREEN Magazine Chicago 26, Illinois

Anniversaries are very nice - - and we are having Dear Ott Coelln:

one next month, June 1958 - - our 25th.

Looking at the records of these past 25 years, you will note that we have some very loyal as well as very able people here. Their association with Audio can be reported this way:

10 with more than 20 years service 15 " " 15 " " and a good many talented newcomers 22 " 30 " with one to four years service.

You will also note, again looking at the records, that 81% of our annual business is "repeat business"; with a considerable amount of new business each year, becoming "repeat business", which accounts for a steady growth since 1933.

The above items are cause enough to celebrate in a warmly conservative way.

Our thanks go to our clients and friends who speak of this company as being a good place to do business.

Our hopes are that we may continue to enjoy good inner and outer relations, coupled with good growth and good health, within the lively community of our healthy and growing competitors.

Best wishes and best regards.

Sincerely yours,

Audio Productions, Inc

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A FEW FACTS AUDIO PRODUCTIONS, INC

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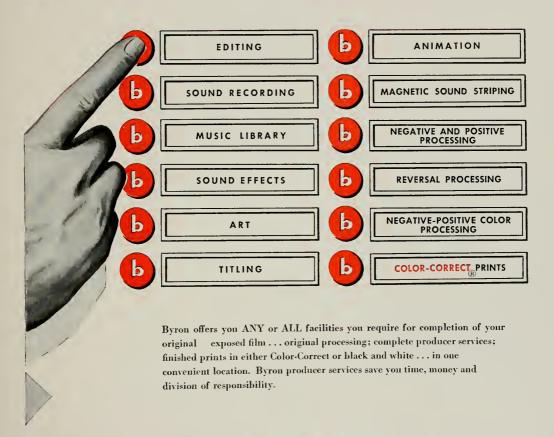
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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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Office of Publication: 7064 Sheridan Road, Chicago 26

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Robert Seymour, Jr., Eastern Manager: 489 Fifth Ave. RIverside 9-0215 • MUrray Hill 2-2492

IN HOLLYWOOD

Edmund Kerr, Western Manager, 104 So. Carondelet Telephone: DUnkirk 7-2281

Issue Three, Volume Nineteen of Business Screen Magazine, published May 15, 1958.
Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRitargat 4.8234. O. H. Coella, Ix. Editor and Publisher. In New York: Robert Seymour, Ir., 489 Fitth Avenue, Telephone Riverside 9.0215 or Mürray Hill 2.2492. In Los Angeles: Edmund Kerr, 104 So. Carondelet, Telephone Dünkirk 7.2281. Subscription \$3.00 a year; \$5.00 two years (domestic): \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

CASE HISTORY OF A SUCCESSFUL BUSINESS FILM *



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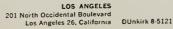
906 TELEVISION SHOWINGS —

ESTIMATED AUDIENCE: 58,587,400

"WEEKLY VARIETY" DATED MAR. 19, 1958 SELECTED IT AS ONE OF THE FIFTY OUTSTANDING FREE TELEVISION FILMS SHOWN BY TV STATIONS IN 1957. HONOR MEDAL—FREEDOMS FOUNDATION—1952 MERIT AWARD—BOSTON FILM FESTIVAL—1953



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FILM FESTIVAL

5th Int'l Ad Film Event Invites Theatre, TV Spots

☆ Sponsors and producers ma submit a maximum of 14 films in the cinema categories of the Fiftl International Advertising Film Festival, to be held at the Lido in

Venice, September 20-25.
Liberalized entry rules for th festival have been announced by the cosponsoring organizations—International Screen Advertisin Services and International Screen Publicity Association.

Can Submit Five Spots

So that entrants may concentrate on the type of films in which they specialize, they will be allowed to enter up to five films in any one category. Last year, entrants could submit only two film in each category. A total of five commercials can be entered in the television group.

The festival's entry deadline i August 30, 1958. Entry and regis tration forms and other information materials on the festival arbeing made available in five lan guages from Peter Taylor, festiva director, at 17 Berkeley Street London, W. 1.

Festival Returns to Venice

This year marks the return of the International Advertising Fetival to its birthplace. The festivas founded in Venice by th I.S.A.S. in 1954.

With entries increasing each year, the festival officials anticipate a record number of entries and delegates this year. Last year there were 655 film entries and over 700 delegates attending. Participating in the international event are advertisers, agencies producers and distributors.

Craig Corp. Now Handling Graflex A-V Products in Wes ☆ Craig Corporation of Los An geles, San Francisco and Seath has assumed distribution and serv ice responsibilities for all Grafle audio-visual products in seve western states.

Announcement of the new at rangement was made by W. A Taylor, director of Sales at Gral lex, Inc., Rochester, New York.

Graflex, Inc., a subsidiary of General Precision Equipment Corporation, manufactures photographic, audio-visual and electronic equipment.

The Craig Corporation, wes coast distributor, now is responsible for service and distribution of SVE Schoolmaster projector and the Ampro lines.

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FIRST in Communications for Business



Allendorf, Wright and Dostal Featured Speakers at National Audio-Visual Convention July 26-29

FEATURED SPEAKERS and organizational meeting dates for the 1958 National Audio-Visual Association Convention and Exhibit have been announced by P. H. Jaffarian, convention chairman. The NAVA Convention will be held in Chicago's Morrison Hotel July 26-29.

Joseph Allendorf, director of Market Development, Eastman Kodak Company, Rochester, N.Y., will sound the convention keynote at the opening general session, Saturday, July 26. Allendorf's presentation is titled, "What's Cooking?"

Talk on Advertising, Sales

Arthur Wright, vice-president of Frank Block Associates, St. Louis, Mo., will speak on "Advertising"—and its functions in the a-v world. William A Garrett, sales engineer, American Telephone and Telegraph Company, New York City, will present a visualized program — "Selling Profitably by Telephone."

Opening the second general session, Monday, July 28, will be John J. Dostal, of Garden City, N. Y., a sales and marketing leader in the a-v industry, who will speak on "The Audio-Visual Dealer: 1960." Dr. S. Franklin Mack, of New York, executive director of the Broadcasting and Film Commission, National Council of Churches, will speak during the morning session.

Million Dollar Trade Show

More than \$1 million worth of audio-visual equipment and materials will be on display at the Convention Exhibit which will open at noon on Saturday, in the mezzanine and first floor of the Morrison. The exhibit will be open from noon till 6 p.m. on Saturday. Sunday and Monday, and from 9 a.m. till 1 p.m. on Tuesday, the closing day.

Annually bringing together some 2.500 audio-visual specialists, the NAVA Convention combines in one locale the official NAVA meetings and other audio-visual group meetings which are held concurrently during the convention period. This arrangement enables the various group memberships to visit the trade show.

Organizations meeting concurrently at the NAVA Convention and the persons in charge of these events include:

Educational Film Library Association—school system a-v directors, film librarians, representativ of organizations interested in a use in communities, meeting Ju 25-27; Miss Emily Jones, EFL secretary, in charge.

Industrial Audio-Visual Association—heads of film and a-v dipartments in large industries, mering July 28, Frank B. Greenler film distribution supervisor, U. Steel Corp., in charge.

A-V Workshop for Industr Training Directors — directors training from business and indu try, meeting July 28, Lee K bourne, Training Division Indu trial Relations Dept., U. S. Nav Training Station, Great Lakes, I in charge.

Agricultural A-V Workshop county agents, vo-ag teachers, at others interested in a-v in agriculture, meeting July 28-29, Gord Berg, editor, County Agent & V Ag Teacher Magazine, in charge

Religious A-V Workshop — (rectors of religious education, mi isters, meeting July 27, Mrs. M Bahr, Religious Film Libraries, charne

Bahr, Religious Film Libraries, charge.

A-V Conference of Medical

Allied Sciences — audio-visual of partment heads in medical, den and scientific associations, meeti July 28, Dr. Daryl I. Miller, Ameican Medical Association.



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Films Aiding Science Education Honored As Ten Sponsored Pictures Share 1958 Scholastic Awards

TEN SPONSORED MOTION PICTURES received awards in the 8th annual National Film Awards program conducted by Scholastic Teacher Magazine.

Selected as outstanding releases applicable to education by a panel of audio-visual education leaders, the Scholastic Teacher Film Awards are:

Our Mr. Sun and Hemo the Magnificent, both produced by Frank Capra Productions for Bell Telephone System and distributed by local Bell Telephone Companies

Award to "American Harvest"

American Harvest, sponsored by Chevrolet Motor Div., General Motors, and produced and distributed by The Jam Handy Organization, Inc.

A Moon Is Born, sponsored and distributed by International Business Machines Corp., produced by Transfilm, Inc.

Mainline, U. S. A., sponsored by the Association of American Railroads, produced by Dudley Pictures; distributed by Association Films, Inc., Modern Talking Picture Service, Inc., Sterling-Movies U. S. A., and others.

The Story of Television, sponsored by Radio Corporation of America, produced by William J. Ganz Co., distributed by the Institute of Visual Training.

Human Heredity, sponsored and distributed by E. C. Brown Trust, produced by Churchill-Wexler Film Productions.

Sui, sponsored by the Interna-

tional Bank for Reconstruction and Development; produced by Rayant Pictures Ltd. and distributed by Association Films, Inc.

Cite "Yosemite" and "Cradle Song"

Yosemite — Valley of Light produced and distributed by Forc Motor Company.

Cradle Song, sponsored by Hallmark Cards—a kinescope of NBC-TV broadcast on Hallmark Hall of Fame; distributed by Association Films, Inc.

Theodore Roosevelt Film Available from United World

☆ Theodore Roosevelt — American, a new 30-minute motion picture produced by the U. S. Department of Defense with the cooperation of the Theodore Roosevelt Centennial Commission, now is being distributed by United World Films, Inc.

"Teddy" Roosevelt's career is dramatized in cartoons, sketches, historic photographs and newsreel shots in this documentary, reported in detail in the No. 2, 1958 issue of BUSINESS SCREEN.

The exciting saga of the nation's 26th President is depicted from the start of his political life in New York State to his last campaign for the Presidency, as the candidate for the Bull-Moose party.

Theodore Roosevelt—American is now available through: United World Films, Inc., (Government Dept.), 1445 Park Avenue, New York 29, New York, or UWF regional offices.

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SIGHT & SOUND

Kadak Sales Up But 1st Quarter Earnings Down as Costs Rise

The recession was reflected in lower sales for several product lines of Eastman Kodak Company in the 1958 first quarter but these sales decreases were offset by improved sales in other lines, the company reports.

Earnings for the quarter were considerably below last year's because of increased costs, stockholders were told.

Consolidated sales of Eastman's United States establishments for the 12-week period ending March 23, were \$164.471.961, compared with \$163.081.735 for the same quarter in 1957—an increase of about 1 per cent.

Net earnings after taxes amounted to \$14,813,874, compared with \$17,677,378 in the first quarter last year—a decrease of about 16 per cent. Quarterly earnings per common share equaled \$.76 and \$.91 respectively.

Professional motion picture film sales were slightly lower than a

year ago. Photographic apparatus sold at lower levels than in the first quarter of 1957.

U.S. Film "Explorer in Space" Big Draw in Overseas Theaters

The U. S. Information Agency reported in May that its motion picture *The Explorer in Space* is receiving top billing in many overseas theaters.

The film, produced by the Agency within four days after the satellite launching on January 31, has been distributed in 30 languages to 80 countries as part of USIA's overall program to inform the world of America's international cooperation in peaceful scientific progress.

The Agency said that its Explorer film broke all attendance records at the largest commercial theater in Salisbury, Southern Rhodesia, and was held over for a second week's run in Reykjavik, Iceland. In Japan, the film is on a theater circuit that will reach an estimated audience of six million in 1.140 theaters within a threemonth period.

Other Agency outer-space films

such as *Defensive Skypower* and *Vanguard 1* also are drawing crowds to USIA Information Centers as well as theaters.

Tom Gibson Dies in Chicago, Well Known in Film Field

☼ Thomas L. Gibson, well known to producers and sponsors as the midwest representative of W. J. German, Inc., died this month in Chicago.

Mr. Gibson's career in the field of professional film sales and distribution and his active membership in the Society of Motion Picture and Television Engineers won him wide acquaintance and respect in the film industry.

"The Next Ten" Wins Again— '57 Photo Society Award

** The Next Ten, a motion picture sponsored by Kaiser Aluminum & Chemical Co. and produced by Parthenon Pictures, has won for the producer the 1957 Award of the Photographic Society of America International Cinema Competition. The film also won a Chris award in the Columbus Film Festival.





"For high speed and wide latitude... you can't beat 'Superior' 4"



Joe Vadala (right) and Director Martin Hoade are shown in the entrance of the Sistine Chapel.

says NBC's Joe Vadala, cameraman for the TV series, "Rome Eternal"

Du Pont Superior® 2 and Superior® 4 Motion Picture Films were used in shooting "Rome Eternal." presented on the NBC network in January. Co-produced by the National Council of Catholic Men and the National Broadcasting Company. the four half-hour films of "Rome Eternal" were shot on location in Rome by Mr. Vadala, under the direction of Martin Hoade.

An historical travelogue of the artistic religious and cultural heritage of the city, "Rome Eternal" was largely filmed inside buildings—like St. Peter's Basilica, the Sistine Chapel, the Pantheon. In most cases, the light level was low, especially in the catacombs under St. Peter's.

"Without the combined speed and lati-

tude of Du Pont film." says Mr. Vadala, "my job would have been a lot harder. As it was. I could count on the consistent quality of the film and I could be sure of getting what I saw in the finder—under any conditions."

In many sequences, such as the pageantry of important religious festivals, retakes would have been impossible. "When it was 'now or never" concludes Mr. Vadala. "I was glad that my camera was loaded with Du Pont film."

For features, newsreels, commercials—any shooting that demands a really fine film—there's an ideal Du Pont Motion Picture Film for the job. For more information, call the nearest Du Pont Sales Office. Or write Du Pont, Photo Products Department, 2420-2 Nemours Building, Wilmington 98, Delaware, In Canada: Du Pont Company of Canada (1956) Limited, Toronto.



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60 Films Share "Chris" Awards

Term Color "Exceptional" and Judging "Difficult" as 135 Films Are Submitted for Largest Columbus, Ohio Festival

S IXTY CHRIS AWARDS were presented to winning sponsor and producer contestants in the Sixth Annual Columbus Film Festival, April 17, in ceremonies at Columbus' Hotel Southern.

Of municipal and regional origin, the Columbus event appeared to move toward a national and international festival orbit. The 60 victorious films were selected from 135 entries from many parts of the United States and several of the films had production locales outside the country.

More international flavor was added to the Columbus festival banquet in an illustrated talk on audio-visual work in Japan, given by Dr. Roy E. Wenger, professor of education and coordinator of Kent State University's audio-visual center. Dr. Wenger was introduced by George F. Jenny, supervisor of Education, Ohio Historical Society.

Commerce Chamber Takes Hand

Welcoming festival participants was Robert Hinkle, director of public relations for the Columbus Area Chamber of Commerce, which, with the Film Council of Greater Columbus, sponsors the festival. Mrs. Margaret Carroll, librarian of the Columbus Public Library, where the award films were screened April 16, reported on the growth of film libraries.

The Chris award films included an encyclopedic range of subjects. The roster comprised films produced professionally for sponsors, independent productions and internally-produced sponsored pictures. They were chosen as outstanding in categories of business, education, cultural arts, travel and

Credit Periodicals With Lift

Two audio-visual magazines, BUSINESS SCREEN and EDUCA-TIONAL SCREEN, were credited in part for the increase of entries in the Columbus festival. Daniel F. Prugh, Columbus Film Council president, cited these publications and the disappearance of the Golden Reel Film Festival, sponsored by the late Film Council of America, as factors contributing to the Columbus festival upswing.

The entry increases also may

have resulted from the growth of studios producing films almost exclusively for television, Prugh said. Festival judges were quoted as saying this year's films were well above average, with the color photography being termed exceptional. Judging the films reportedly was regarded as "especially diffi-

Name Judges of Categories

Business and Industry film category judges included: Andrew J. Alpers, Radow & Alpers Advertising Agency, chairman; Dean Close, manager, Flame Restaurant; Ernest Arms, business editor, Co-LUMBUS CITIZEN, Patrick Laughlin, press representative, F. & R. Lazarus Co.

Judging Information and Education films were: George F. Jenny, Ohio Historical Society, chairman; Hazel Jenny and Helen Meyers. Travel and Experimental films were judged by: Daniel F. Prugh, Franklin County Historical Society, chairman; J. Tudor Wilson, Roy Mallory and Dan D. Fulmer. Medical film judges were: Robert E. Pickett, M.D., chairman; John Charles, M.D. and Edwin H. Ellison, M.D.

Eight Producers Share Honors

In the Business and Industry category, Chris awards were won by four sponsored films produced by John Sutherland Productions, Inc. A fifth Sutherland film won the award in the Information-Education category. Three sponsored films produced by Transfilm Incorporated won Chris awards in the Business category.

In two categories, a total of three sponsored films produced by Wilding Picture Productions and three sponsored films produced by Parthenon Pictures won awards. Three sponsored films produced by Henry Strauss & Company, Inc., won awards, judged in two categories. Two sponsored films produced by Churchill-Wexler Film Productions won in Educa-

Two Dynamic Films, Inc. productions for sponsors won Chris awards in separate categories as did two sponsored films produced by Cate & McGlone.

(CONTINUED ON PAGE 18)

PARTHENON PICTURES -Hollywood-

A FILM PROGRAM FOR THE WESTERN ELECTRIC CO.

"TOOLS of TELEPHONY" -The Internal Version ('56) shows telephone system employees what Western Electric does and where its activities - manufacturing, purchasing, distributing, and installing-fit into the Bell network. Color, 31 minutes.

"TOOLS OF TELEPHONY" . The Public Version ('58) shows the telephone user why the Western must be "big" and how its activities contribute to today's fast-communicating way of life. Color, 32 minutes.

AND A LETTER FROM THE WESTERN ELECTRIC CO.

Parthenon Pictures Hollywood.

Dear Cap:

I have just reviewed the most recent motion picture completed for us by Parthenon; the updated, "Tools of Telephony," and want you to know how deeply the result has impressed us. During the screening for our top executives last week, exclamations of "breathtaking," "beautiful photography" and so on punctuated every major sequence of the picture. This reaction did not astonish those of us in the Public Relations organization because we have come to expect high quality in a Parthenon product.

What is amazing is the fact that your organization managed to complete this picture in somewhat less than half the interval considered normal for a production of this length and scope. Yet the completed film is unmarked by any trace of haste.

Warmest personal regards. Cordially yours, C. L. ("Red") Stong, Information Manager

NEW RELEASES

"FIRE AND THE WHEEL" . A definitive picture of the oil business from finding petroleum to selling it. Color, 28 minutes -Socony-General-Magnolia.

"COLLECTORS' ITEM" - How one unsung group of civil servants help their fellow Americans to live together in communities safely, in comfort, and in health. Color, 35 minutes.-International Harvester.

PARTHENON PICTURES

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NATE TLOOMBERG Frinting Firemath 11 years with CFI 11 years in Film Industry



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3f years with Cfl 36 years in Film in tustry



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IRA JUHNSON Comptroller 32 years with CFI 32 years in Film Industry



22 years with CFI years in Film Indus





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Art 10; t Trect in
25 years with CFI
27 years in film industry

SI BELBENG f years with CFI 37 years in Film Infustry





LEW MANSFIEL Stu 3: Contact Figeats with CF 22 years in Film Int





RAY ARMSTHUMB Critic Developing Fore 11 years with CFI 29 years in Film In Iu



BILL HUNTING





FRANK COUTZ Timer 14 years with CFI 35 years in Film Industry



MEYER WEINSTOCK Rodactor one "et I Forer To years with CFI 31 years in From Indust



Time! Timer III years with CFI 33 years in Film in Aus



F. H. CALLIN



MERRIS SPARKS 11 years with CF1 27 years in Film Industry



HENNY SELOW 11 years with CFI 15 years in Film in Nativ



HUGF JACOBSMEYER
Title 8 typical in Justin Manager
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Meantive Assembly Foreign R years with CFI 21 years in Film Industry



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PAUL MORRILL Times 17 years with CFI 35 years in Film Industry ICE SANCERSON End/m 22 years with EFI 22 years with EFI 22 years in Film Industry



15 years with GFI 12 years in Film table



UIEK BASHISEN





RIGER NICHARDSON Color Control Supervisor

If years with CFI

If years in Film Industra





JACK GUEFZ Sales & Immatrator 15 years with OFI IS years in Film Industry





Stat St LVW Vice-Frest fent and General Minnager 27 years with CFI 26 years in Film Industry



BUSINESS SCREEN VIEWPOINT

Columbus' Success Points Need for More Local Film Festivals

Judging from the enlistment of 135 competing films in the Sixth Annual Columbus Film Festival, interest in such collective show case events is quite alive. Despite the eclipse and demise of various festival enterprises in recent years, Columbus officials reported an increase in the quantity and quality of films entered in their festival. Indeed, it was indicated that the loss of other festivals was Columbus' gain.

While we still blink and wonder at the spectacle of categorizing and judging so many films and ponder the problems involved in evaluating any special objective film, we yet admire the zeal and stamina of the judges. We continue to be perplexed by the preponderance of films from predominant contestant sources, a not uncommon festival malady.

Numbers Don't Always Assure Awards

These clusters of films entered by a few able and active producers may all be good, but there's the catch: isn't it easier to win a race if you own half of the horses? Not necessarily.

Paradoxically, it should be pointed out that one producer with eight entries in the Business-Industry category won only one award in that category, while another producer with four entries in the same category won awards with all four. Another producer had five films

in that category yet won but a single award therein. Sharply limiting the number of films from any one sponsor or producer presents its own problems. Thereby many good films would be eliminated.

As a show case, a publicity and preview focal point, the Columbus Festival would seem to be a worthy success: Films from all over the nation were brought dramatically to the attention of home folk, local groups, schools and business. Surely, such local events, held regularly and enthusiastically, are an effective way of bringing the world of objective films to real audiences.

Civic Festivals Have a Long Tradition

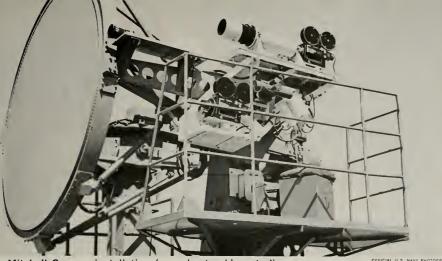
Speaking nationally and internationally, it is significant that festivals of renown in other parts of the world are enterprises of cities: Edinburgh, Venice, Milan, Brussels. This local, municipal flowering of film festivals has a healthy basis in history and common sense.

The elements of culture, commerce, civilization and education always have gravitated to the world's cities and towns, seeking local and regional centers. From these centers the world's neighborhoods were culturally integrated and brought forward.

Rightly encouraged, the cities, the local centers, remain the best focal points of learning. If knowledge is to apply to life where life is lived and if the film is to play its part in spreading knowledge, the local community is the most logical site for a film festival.



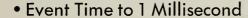




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Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test... important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

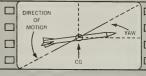
One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

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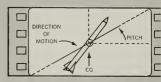


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Are Filmed With Mitchell Cameras

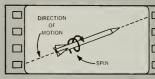
exact pin registration during film posure, allows these data to be det mined to a reasonably high degree accuracy through the use of film asse ing equipment built to take advanta of this feature:



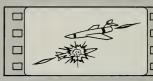
Yaw-Side-to-side motion of missile



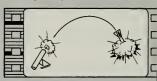
Pitch-Up-and-down motion of miss



Roll - Turning motion of missile.



Miss Distance—Gap between missile and target at point of interception.



Flight Time—A series of lines on fi timed to accuracy of 1 millisecond.



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Columbus Festival:

(CONTINUED FROM PAGE 14)

By category, the Chris award winners were:

Business and Industry

The Voice of Your Business, sponsored by American Telephone & Telegraph Company, The Conservation Story, sponsored by Richfield Oil Corporation, Jonah and the Highway, sponsored by United States Steel Corporation, and There Is Spring in the Air, sponsored by Oldsmobile Div., General Motors Corporation-all four films produced by John Sutherland Productions, Inc.

People, Profits and You, sponsored by the Bureau of Advertising, American Newspaper Publishers Association, Energetically Yours, sponsored by Standard Oil Company (New Jersey), and The Bright Promise of the American Farm Market, sponsored by Fortune Films, all three subjects produced by Transfilm Incorporated.

Asbestos-A Matter of Time, sponsored by Johns-Manville and For Immediate Action, sponsored by The Bell System—both produced by Wilding Picture Productions, Inc. Outside That Envelope,

sponsored by Connecticut General Life Insurance Company, and The Next Ten, sponsored by Kaiser Aluminum & Chemical Co.-both produced by Parthenon Pictures.

Whole World Over, sponsored by Pan American World Airways,



Scene in "Energetically Yours"

produced by Henry Strauss & Company, Inc. The Big Challenge, sponsored by Chevrolet Div. General Motors, produced by Dynamic Films, Inc. Skylines, sponsored by Bethlehem Steel Co., Inc., produced by Caravel Films, Inc. The Hope That Jack Built, sponsored by the National Association of Investment Companies, produced by Robert Lawrence Productions, Inc.

The New Giant, produced for Hughes Aircraft by La Brea Productions, Inc.; Gift of the Ages, an Austin Productions, Inc. film;

Vine Brothers, produced for Harvard University.

U.S.A. and Castles and Castanets, both produced for Pan American Airways by Henry Strauss & Company, Inc. Holiday in Hawaii, sponsored by United Air Lines, produced by Cate & McGlone; Angler's Paradise, sponsored by Northern Consolidated Airlines, produced by L. R. Huber Produc-

Mr. Dodds Goes to Colorado, sponsored by Chicago, Burlington & Quincy Railroad Company, produced by Sonochrome Pictures. Yosemite - Valley of Light, produced by Ford Motor Company; Farmer of Austria, produced by Churchill-Wexler Film Produc-

Information and Education

The Human Cell and the Cytotechnologist, sponsored by the Committee for Careers in Medical Technology, and Strokes, sponsored by the American Heart Association, both produced by Churchill-Wexler Film Productions. Unchained Goddess, sponsored by the The Bell System, (CONTINUED ON PAGE 20)

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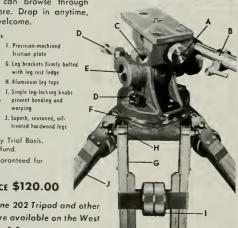
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Columbus Festival:

(CONTINUED FROM PAGE 18)

produced by Shamus Culhane Productions, Inc.; Link to the North, a Bell System film, produced by John Sutherland Produc-

Hail the Hearty, sponsored by The Borden Company, produced by Parthenon Pictures; American Girl, sponsored by the Anti-Defamation League, produced by Dynamic Films. Operation Heartbeat, sponsored by Douglas Aircraft Company, produced by Cate & McGlone; 24 Hours, sponsored by the Archdiocese of Chicago, produced by Fenton McHugh Productions, Inc.; The Cardinal Tradition, sponsored by Anheuser-



Dean Close (right) presents a Chris award to James E. Darst, Premier Film & Recording Corp.

Busch, Inc., produced by Premier Film & Recording Corporation.

This Is Color, sponsored by Interchemical Corporation, produced by Wilding Picture Productions. From Seed to Sawlogs, sponsored by the Ohio Department of Natural Resources, produced by Robert Wheaton; The Winged Bequest, sponsored by The Hospital & Judd Fund Division, Cleveland Public Library, produced by Edward Feil Productions. Decision at Laurel Falls, produced by the Dept. of Internal Affairs, State of Pennsylvania; American Battleground, produced by The New York State Dept. of Commerce; King Size Diary, produced by Virginia Polytechnic Institute.

Educational Film Winners

Little Diomede, produced by Louis R. Huber; Let's Play Safe, produced by Portafilms; Our Friend the Atom, produced by Walt Disney Productions; Dams, produced by Pat Dowling Pictures; Adaptation of Plants and Animals and The Jamestown Colony, produced by Coronet Films; How Seeds are Scattered and Adelie Penguins of the Antarctic, produced by Young America Films.



A. B. Hunter (left) of the Ramo-Wooldridge Corp. receives Chris from president Daniel F. Prugh.

Music From Oil Drums, produced by Folkway Records; Tibetan Traders, produced by Atlantis Productions, Inc.; Lentil, produced by Weston Woods Studio; Tomatoes, Planting and Transplanting, Tablehopper Productions; Boy in the Doorway, produced by Bellefaire; The Nativity of Jesus Christ, United World Films, Inc.; A Long Way from Home, sponsored by United Service Organizations, Inc.; produced by Leo Seltzer Associates, Inc.; San Francisco Festival, Tri-Delt Productions, Inc.; Forward March, Feature Story Film Productions; Baylor Theater Hamlet, Baylor Theater.

Medical

The Key, sponsored by The National Association for Mental Health, produced by Campus Film Productions, Inc.; Death of a Cell, sponsor-E. R. Squibb & Sons. 🖫

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SIGHT & SOUND

Photo Equipment Technicians Form National Association

Officers and directors were elected at the first annual meeting of the National Association of Photo Equipment Technicians, Inc., held March 19 at the Conrad Hilton in Chicago.

The association was established to work toward raising the standards of the photo-equipment-servicing branch of the photographic industry.

An open meeting of the association was held with service representatives of several large photographic manufacturers during which problems relative to proper servicing were discussed. The group hopes to eliminate various problems in servicing which have resulted from the increasing complexity of design in photo equipment.

Chosen in the first election were: George A. LaCroix, Strauss Photo Technical Service, Washington, D.C., president; Marco Di-Giovanni, Mack Camera Service, Union, N. J., vice-president and treasurer; Mrs. A. H. McDermott, Washington, D. C., secretary; C.

S. Smith, Jr., Camera Service Company, Atlanta, Ga., director, Southeast region.

Joe Price, International Camera Corporation, Chicago, Ill., director, Midwest region; Howard A. Lowe, Rocky Mountain Camera Repair, Denver, Colorado, director, Rocky Mountain region; D. S. Meyers, Pacific Photo Products, Los Angeles, California, director, Pacific region.

Large Filmstrip Contract Awarded SVE by Government

TA Federal government contract for the processing, packaging and distribution of 35mm filmstrips in a contemplated quantity of 50,000 packages — or 300,000 prints — has been awarded to the Society For Visual Education, Inc., Chicago. The contract is with the Federal Civil Defense Department. The content matter for the filmstrips is as yet undisclosed.

"Hurricane Audrey" Available for Group and TV Showings

Disaster File—Hurricane Audrey, the latest 16mm motion picture sponsored by the National Board of Fire Underwriters, was previewed May 14 at the Johnny

Victor Theatre in New York City.

Hurricane Audrey devastated the Louisiana coast last year and the dramatic mobilization of emergency aid in the stricken area is depicted in the film.

In color, the film runs 15 minutes and a black and white version for television runs 14 minutes.

Prints for general distribution are available through the Bureau of Communication Research, 267 West 25th St., New York, and NBFU's San Francisco office—for West Coast requests. Television prints are available only through the Bureau of Communication Research.

Aetna Film, "Safety Ahoy" Set for Telecast in Iran

An Iran television station, called the first commercial tv outlet in the Middle East, has scheduled for showing Safety Ahoy, an educational safety film produced for Aetna Casualty and Surety Company, Hartford, Connecticut. The script will be translated in Persian.

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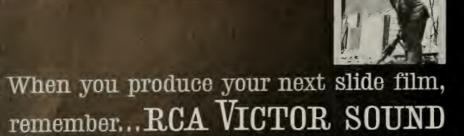
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FILM TECHNIQUE

New Stereophonic Sound by RCA for Cinemiracle Film

☆ A new stereophonic sound system developed by the Radio Corporation of America is integrated with the theatrical wide-screen innovation recently introduced by Cinemiracle Corporation.

The wide-screen and wide sound techniques are employed in the Cinemiracle production Windjammer, premiered in April at Grauman's Chinese Theatre in Hollywood and New York's Roxy Theatre. Cinemiracle Corporation plans to install the new sight and sound system in 12 other theatres. Eastman Color negative processing and printing for the production were done by Tri-Art Color Corporation, New York.

Depth in Range, Direction

The three-dimensional sound system is designed to almost perfectly duplicate the original sound in range, quality and depth and to create a sense of distance and direction, it is reported.

As the picture is projected on a broad curved screen by three projectors operating simultaneously in a single projection booth, the sound flows from many speakers. The Roxy presentation utilizes 22 speakers—five on stage, 17 spaced through the theatre.

Recorded on Seven Channels

The equipment for recording the sound and the theatre set-up for reproducing it were developed by RCA. Sound for Windjammer was recorded on seven channels which are played back through the multiple speakers. The combination of the seven-track sound system and Cinemiracle's high film speed — 146.25 feet per minute compared with the usual 90 feet per minute—is credited with providing new realism. The portable

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recording system designed by RCA is completely transistorized.

In the theatre presentation, seven amplifiers are housed in the central projection booth, five for the stage speakers and the other two for the special-effects speakers on the sidewalls and the rear. The number of speakers will vary according to the size of the theatre.

Midwest Visual Equipment Co. Opens Chicago Loop Branch

☆ Midwest Visual Equipment Co., Inc., an audio-visual supply, rental and servicing organization, has opened a new downtown office at 58 East South Water Street, Chicago, according to an announcement by T. S. Roberts, president.

The new office was established as a convenience to downtown Chicago area businesses, said James Castic, manager. The new office phone number is ANdover 3-3855.

Wade's Anne Koller Appears in Three Christopher Films

Anne Koller, vice president of Roger Wade Productions, appeared on Father James Keller's Christopher program last year. She drew so much attention that Father Keller has booked her for three more times in the coming year.

Mrs. Koller's main job in life is raising a family. She has a big one. Her keenest avocation is her job at Roger Wade Productions, where she started on low rung, and is now one of the firm's most productive sales people.

On the Christopher's program, Mrs. Koller will tell about three topics she has learned to know something about: "The Importance of Letter Writing in Today's World"—"How Parents Can Help Their Children Assume Responsibilities in the Adult World"—and "The Importance of the Lesser Media—Greeting Cards and Company Newspapers, As a Force for Good in the World."

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The Film at Brussels

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Camera's Role in Space Age; Magnetic Recording Highlight Motion Picture Engineers' Convention

Solar Space and the subtle depths of the human mind came into focus as provinces of the camera and the projector at the 83rd Semi-annual Convention of the Society of Motion Picture and Television Engineers, held April 21-25 at the Ambassador Hotel in Los Angeles.

Ranging in their several sciences ever farther than the unaided eye can see, the SMPTE members attended more than 80 technical sessions on current practice and theory in the field of sight and sound during their five-day assembly.

Review Technical Advances

In discussion and demonstration sessions, conventioneers learned of progress in missile and satellite cinematography, subliminal motion picture projection, language translation by machine, color television tape, ultrasonic tv recording and pay-tv.

Even as the a-v engineers relaxed prior to their annual banquet, they watched a demonstration of underwater photography in the hotel pool. This demonstration was staged by an eight-man team of "frogmen" from the U.S. Navy Pacific Fleet Combat Camera Group.

Camera functions in the space age were explored in sessions on



Barton Kreuzer, President of Society of Motion Picture and Television Engineers, at mike.

industrial photography. Design for Destruction, a motion picture on the use of instrumentation films and cameras, their history and special equipment, was presented by Glenn E. Miller, Lockheed

Missile System Division, Van Nuys, Calif. Many of the scenes in this film were taken from recovered instrumentation cameras and provided dramatic evidence of the value of missile photography in research.

Show "X Minus Eighty Days"

X Minus Eighty Days, a color motion picture, produced by Raphael G. Wolff Studios, illustrated a discussion of the activities of the California Institute of Technology, Jet Propulsion Laboratory, in the construction and launching of America's first earth satellite.

Photographic techniques applied to recording supersonic track-sled shockwave formations were described with examples of results in a session conducted by Neil Krenzel, U.S. Naval Ordnance Test Station, China Lake, California.

That weird infant, subliminal communication in motion pictures and television, was discussed graphically by Hal C. Becker and Robert E. Corrigan, Precon Process and Equipment Corp., New Orleans, La., in collaboration with William S. Edwards, OMECC Productions, Hollywood.

The present status and mechan-(CONTINUED ON FACING PAGE)

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SMPTE Convention Report:

ical possibilities of subliminal communication were explained and a 10-minute excerpt from the film My World Dies Screaming was shown to demonstrate that subliminal stimulae can be physically incorporated into a motion picture. The engineering requirements for adequate subliminal stimulae and the psychological bases for these requirements were discussed, together with data demonstrating the validity of the concept.

Machine translation of foreign versions of motion pictures was described as a new a-v possibility in a discussion by Max G. Kosarin, U.S. Army Pictorial Center, Long Island City, N.Y. Projects involving mechanical translation of foreign languages, utilizing the electronic computer, are in progress in the United States and other countries. The problem for engineers: obtaining an automatic print reader.

Describe Video Tape Model

In several sessions on magnetic television recording, a five-man team of engineers from Ampex Corp., Redwood City, Calif., described the features of the VR-1000 magnetic video tape recorder.

Charles P. Ginsburg, Joseph Roizen, Roger Hibbard, Charles E. Anderson and John M. Leslie, Jr., traced the development of the recorder and discussed its performance versatility. The genesis of the modulation system in video tape recorders for black/white and color recordings was explained. Forecast as "near future" was the complete interchangeability of black/white and color tapes.

Other systems for magnetic tape recording in television were discussed by Robert A. Von Behren, Minnesota Mining and Manufacturing Company, St. Paul, Minn., and Jerome L. Grever, Broadcast and Television Dept., Radio Corporation of America, Camden, N.J.

Video Recording Technique

Ultrasonic light modulation is employed in a new method of photographic video recording discussed by Leo Levi of the Electronics Div. of Fairchild Controls Corp. The method described by Levi is similar to the method used in the latest radar recorders. High performance, practicality and economy were claimed for the method.

Ultrasonic sound waves were suggested as a new "soap" for cleaning magnetic tape and motion (CONTINUED ON PAGE 28)



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picture negative film in a method described by Robert P. Gutterman, General Kinetics. Inc., Arlington, Va. Gutterman gave a machine demonstration of film cleaning by sound.

SMPTE Convention Report: (CONTINUED FROM PAGE 27)

Lens Depth for Wide-Screen

New wide-screen processes make greater demands on photo lenses and the problem of attaining the correct depth of field is a continuing one. An approach to this problem was explored by Sidney Zipser, of Technicolor Corporation, Hollywood. Pivot the film aperture of the camera on its vertical center, said Zipser, demonstrating the successful result of an experiment at Technicolor.

Pivoting the film aperture of the camera on its vertical center makes the focus calibration of all lenses always accurate for the center of the field and allows the pivoting to be calibrated, Zipser maintained.

Nine Papers on Lab Practice

In sessions on laboratory practice and facilities, nine technical papers were presented by members of Eastman Kodak Company.

A new Eastman 16mm reversal color motion picture film and its processing were explained in two talks. Nicholas H. Groet, Marvin M. Liberman and Forrest A. Richey of Kodak Research Laboratories, discussed the film's characteristics. Processing of the new film was covered by Deane S. Thomas, Howard W. Vogt and Herbert L. Rees of Kodak Color Technology Division.

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American Heart Assn. Names Ed Foster as A-V Director

☆ J. Edwin Foster has been appointed Director of Audio-Visual Materials for the American Heart Association.

Before joining the Heart Association staff, Dr. Foster served for five years as Director, Medical Audio-Visual Institute of the Association of American Medical Colleges. Previously, he was Associate Professor of Adult Education at the University of Manitoba, Canada. He has also served as Field Supervisor of the National Film Board of Canada.

Dr. Foster is responsible for the production and distribution of films, filmstrips, transcriptions and exhibits for the Association. He will also assist the Association's affiliates and chapters in the preparation and use of audio-visual materials.

From 1953-57, Dr. Foster served as President of the Audio-Visual Conference of Medical and Allied Sciences. He has, since 1950, been a member of the Department of Audio-Visual Instruction of the National Educational Association.

Jackman New Film Librarian of American Dental Assn.

☆ Appointment of Herbert B. Jackman as film librarian of the American Dental Association has been announced by Dr. Harold Hillenbrand, association secretary.

Jackman has been employed as a writer and film coordinator for the Portland Cement Association, and as assistant to the director of the Audio-Visual center at the University of Chicago.

In his new position he will be in charge of the ADA audio-visual education program and of the association's extensive film library.

Petersen to Animation, Inc.

☆ Chris Petersen, Jr., has been appointed general manager of Animation, Inc., by Earl Klein, president of the animation studio.

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Twin Cities Host to 12th Annual Industrial Audio-Visual Meeting

Governor Freeman Addresses Opening Session as Business Film Executives Elect Frank Greenleaf IAVA President

THREE EVENTFUL DAYS of film screenings, informative talks and live demonstrations of the latest in audio and visual equipment and materials brought members of the Industrial Audio-Visual Association together in Minneapolis on April 29 through May 1. It was the 12th annual meeting of the professional society of business and industrial executives concerned with the full range of a/v tools.

Minnesota's youthful and dynamic Governor Orville Freeman gave an introductory address of welcome at the Association's first general meeting, held in the Leamington Hotel on April 29. Proving himself a very well-informed observer of informational films, Governor Freeman cited the value of sight/sound media in business, the schools and, through direct experience, in keeping citizens informed on matters of general public interest within the state.

Films' "Boundless Future"

"I know of no better way," he said, "to show our people what they need to know about a wide range of state affairs, including, for example, our highway needs and plans." Citing the wide-spread use of the film medium by state industries and institutions, he reminded the business audience of their authoritative and experienced background in a field with "a boundless future."

IAVA members and a few eligible guests toured the modern research laboratory facilities of the Minnesota Mining & Manufacturing Co. in St. Paul where special emphasis was given to demonstrations of video tape recording developments and materials. Later, the entire membership were guests of Mr. and Mrs. Charles Ward at their famed Hudson, Wisconsin farm estate. The Brown & Bigelow Company, headed by Mr. Ward, is an active user of a/v tools for sales training and promotion.

Elect 1958-59 Officers

Frank B. Greenleaf, United States Steel Corp., was elected

president of IAVA for the coming year. He succeeds Frank S. Rollins, E. R. Squibb & Sons, retiring president. Other officers elected were John Hawkinson, Illinois Central Railroad, first vice-president; Alan W. Morrison, Socony Mobil Oil Company, second vicepresident; James Craig, General Motors Corporation, secretary (and historian); and Alden H. Livingston, E. I. du Pont de Nemours, assistant secretary. Charles B. Gunn of the New York, New Haven & Hartford Railroad, was re-elected treasurer for a second

Regional directors who will guide local affairs of IAVA groups in their areas for 1958-59 are: D. G. Treichler, Socony Mobil Oil Company, eastern region; Victor E. Johnson, Standard Oil Company (Indiana), central region; Marshall F. Hosp, General Mills, northern region; Charles R. Coneway, Color Harmony Services, southwest region; and Bernard A. Bailey, Mytinger & Casselberry, Inc., western region.

Twin Cities Program Chairmen

Arrangements for the Minneapolis-St. Paul meeting were made by IAVA members Kenneth E. Penney of the 3M Company, Joel Anderson and Charles Fox, Brown & Bigelow; Marshall Hosp, General Mills; Walter Burton, Minneapolis Honeywell Co., and Marshall Barnes, Bemis Bros. Bag Company.

Highlighting general sessions were talks on new color films (by Ken Mason, Motion Picture Film Department, Eastman Kodak Company); on the growth of standards and facilities in the film laboratory field (by Neal Keehn, Calvin Company vice-president and an officer of the Association of Cinema Laboratories, Inc.); by Henry Daum, Minneapolis Society for the Blind; and by Robert Shafer, news director, television station WCCO-TV.

Mr. Mason also previewed the new Kodak informational film Murder on the Screen, a humor-



Minnesota's Governor Orville Freeman welcomes delegates to IAVA Convention. Retiring president Frank Rollins is seated at right above.

ous but pointed treatise on the care and handling of motion picture films by television stations. A film event on Tuesday, April 29, was the screening by Reid H. Ray, president of Reid H. Ray Film Industries, of the award-winning theatre screen advertising films selected last fall at the Fourth International Advertising Film Festival in Europe.

Merit Award to Rollins

Presentation of the IAVA "Award of Merit" plaque to retiring president Frank Rollins was made at the Association's annual dinner, held in the Leamington Hotel on Tuesday evening, April 29. The plaque was presented to Mr. Rollins by O. H. Peterson, also a past president and production manager in charge of audiovisual services, Standard Oil Company.

In his inaugural talk, presidentelect Greenleaf modestly cited the "many contributions which IAVA has made to my career through the past 10 years in which I have been privileged to serve in this organization" and promised an active and fruitful term of office "during the critical months ahead.' ing the critical months ahead." Together with Mr. Peterson, W. M. Bastable, Swift & Company; R. P. Hogan, Kraft Foods Company and O. H. Coelln, publisher of Busi-NESS SCREEN, Frank Greenleaf was one of the small group of Chicagoans who founded the Industrial Audio-Visual Association.

Review Latest Pictures

In keeping with the organization's direct interest in film production and techniques, regular screenings of member and other outstanding films were scheduled throughout the 3-day program. Screening arrangements were made by Joel Anderson, Brown & Bigelow.

Champion Film Is Previewed

A special showing of 1104 Sutton Road, the latest motion picture effort of Champion Paper & Fibre Co., was a pre-convention event. This "sequel" to Champion's widely-heralded Production 5118, a film on communications, deals with better understanding between labor and management. Like its predecessor, Sutton Road was produced by Wilding Picture Productions, Inc. and scripted by Samuel Beall.

Through the courtesy of Glenn E. Miller, motion picture department manager, Missile Systems Division, Lockheed Aircraft Corporation, IAVA members witnessed a special 35mm screening of a new Technicolor motion picture Design for Destruction. The picture showed the application and development of motion cinematography and equipment in the testing of aircraft and missiles.

Entertained at Ward Farm

A charming hostess, Mrs. Charles Ward, wife of the president of Brown & Bigelow and publisher of the Hudson, Wisconsin weekly newspaper (oldest paper in Minnesota), made the Wednesday smorgasbord dinner a memorable event. The dinner followed an afternoon of film demonstration and discussion arranged by IAVA member Charles Fox, convention manager of B&B, in the meeting auditorium on the grounds of the Ward's famed Hudson farm estate.

Plans for the annual Fall meeting of IAVA, to be held in the East, were also discussed.

Film in Government

by Governor Orville L. Freeman

SE OF AUDIO-VISUAL media-movies, slidefilms and illustrative materials for talks is assisting the state government in explaining many of the fast moving changes taking place in Minnesota, Governor Orville L. Freeman of that state told Business Screen.

Speaking at the opening of the Industrial Audio-Visual association convention in Minneapolis, he pointed out that while state governments often lag behind business in adopting new methods of efficient operation, in the area of audio-visual materials the states have pioneered.

"In education programs, the school has long utilized audio-visual materials - although for many years they were not identified by that name. Teachers have always used forms of visual material to aid the transfer of concepts.

"Admittedly, as new and better techniques are developed, states are slower in adopting them. This usually is true where these techniques become more complex and expensivestates are hindered in their ability to use the new equipment and materials."

The governor said the state has begun utilizing audio-visual materials increasingly outside the education field. It has become very useful in reaching greater numbers of people to acquaint them with the background information as to why changes are taking place in Minne-

"For example, we in Minnesota have launched the biggest highway building program in our history. To explain the far reaching effects this will have on the individual citizen and his community, the highway department has found that films and slide materials frequently can explain the problems much more satisfactorily than any number of talks."

Freeman also pointed out that an expanding highway program requires employees be kept informed on more subjects and that audio-visual aids have been very helpful.

"In explaining technical information to a large group, especially testing procedures, it has been found that a movie is more easily understood than a talk."

The governor said that with the new emphasis on highway safety in Minnesota, the state has been collecting a film library on safety subjects which can be used with public and private group meetings.

"And only recently we had the first showing in our state of a film made by the department of welfare in one of the state hospitals. It uniquely combines an appeal for volunteer participation in vital state programs with an approach to mental illness which creates an enlightened understanding of this sometimes misunderstood problem."



President Edwin J. Thomas of Goodyear . .

Goodyear Observes 60th Birthday With a New Film for Employees

☆ Destined to be shown to 10,000 employees, Goodyear On The March, a new institutional motion picture sponsored by Goodyear Tire & Rubber Co., is in production at Wilding Picture Productions, Inc., Chicago. The film is scheduled for completion late this fall.

Goodyear On The March is particularly scripted for Goodyear's young employees and will be shown in plants in many countries outside the Iron Curtain. It also will be made available to the public through the Goodyear

"The film presents a history of the company, but it also tells our position in the world today and what we hope to accomplish in the future," commented Edwin J. Thomas, Goodyear president. Thomas recently appeared before the cameras to make a filmed introduction to the picture.

Featuring 14 original songs and jingles prepared by the studio, Goodyear On The March opens with the discovery of the vulcanization process by Charles Goodyear and the founding of the Akron, Ohio company in 1898 by Frank Seiberling.

The company's rapid expansion and diversification of products is depicted. Many of the

overseas plants are visited and their role in the company's growth is explained.

Wilding has made 90 motion pictures for Goodyear since 1937 but Goodyear On The March is the sponsor's first major institutional film in several years.

Paper Demonstrator

West Virginia Paper Salesmen Get High Speed Film on a New Product

SPONSOR: West Virginia Pulp and Paper Com-

TITLE: Extensible Paper, 5 min., b/w, produced by United States Productions, Inc.

☆ Extensible paper is a new product made for bags and containers. It is stronger than ordinary Kraft.

To introduce it to salesmen and prospective clients, West Virginia Pulp and Paper is now using this straightforward demonstration film. It shows just one thing-the ordinary Kraft bags bust all over the place, but the extensible paper bags don't.

To show this, Fastax cameras were used, extending a second or so of burst tests into 30 or 40 seconds of screen time.

Below: high speed sequence shows breakage test; the ordinary bag is one at the top.



Krieger's Korner —some timely observations on current affairs by guest editor Jack Krieger

business enemy number 1: the lack of salesmanship

SALESMANSHIP! What crimes are committed in your name! Statistics tell us there are millions of salesmen in business ranks today. But we don't need statistics to tell us that many of them are not selling. Just visit the corner store, the gas station, the auto dealer-you name it-and you will find lack of salesmanship evident in all walks of business life. This is business enemy No. 1, hard at work. If you are a salesman, ask yourself this question, "Am I an order taker or am I an order maker?" If you are honest in your answer, you will begin at once to make a significant contribution towards eliminating the present so-called "business recession."

A Servant of Business and the Consumer

Guardians of Ethical Practices; the 109 Better Business Bureaus Are Turning to Film Medium to Define "Infinitely Varied" Activities and Alert Public to Pitfalls

R verybody Knows: what a cop does.

He directs traffic, maintains the peace, quells disturbances, apprehends criminals, rides in patrol cars, sometimes blows sirens, returns lost children to their parents and occasionally breaks into print by saving a life or assisting the fire department in retrieving a lost cat that has been marooned on top of a telegraph pole.

Many people confuse the functions of a Better Business Bureau with those of cops.

Setting the Record Straight

With a full awareness of the confusion that exists in the minds of the public at large, the Association of Better Business Bureaus has undertaken to set the record straight and to perform a much needed and truly valid public service by defining what a Better Business Bureau is and why it exists.

The Better Business Bureau movement in the United States is more than 40 years old. But its most recent attempt to explain its functions and purposes took place on April 23, 1958, in 150 cities in the United States and Canada, with the closed circuit color telecast, by NBC, of the premiere of The Better Business Bureau Story, a 271/2 minute motion picture produced by Pathescope Productions, New York.

First of a Television Series

Sparkplug of this film, and of a half-hour TV series of which this picture represents the kickoff, is the Association of Better Business Bureaus, umbrella organization for all of the 109 Better Business Bureaus in the United States and Canada, and of the National Better Business Bureau in the United

In inaugurating the idea of this series some three years ago, the ABBB, working with the producers, became convinced of the potential large-scale distribution that public service, non-sponsored TV represented, and undertook to communicate the desirability of using this medium to its member bureaus.

Under the guidance of its media-conscious and communications-minded president, Victor H. Nyborg, a series of meetings was set up to explore the possibilities of filmed TV programs to present the almost infinitely varied aspects of Better Business Bureau activities.

Question of Approach, Format

Result of the nation-wide meetings were others between the Business Relations Committee and Pathescope, one of many producers considered for the project.

With an "explanatory" series in view, there were many questions to be discussed. Not the least sticky was that of approach and format. There were many considerations.

There was, first, an "explanatory" story to be told, with its explanation consistent with the ideas of an association whose 109 members had to agree with what was being said.

Second, there was not only the problem of a picture to be made, but that of presenting its content in such a manner as to intrigue and hold an audience against tempting TV fare on other chan-

From the "explanatory" point of view, there were two points to be made: First, that it was the purpose of a Better Business Bureau to help people become better informed so that they will be able to derive maximum satisfaction from their business transactionsin short, to help build a cleaner, healthier competitive marketing atmosphere; second, to give businessmen a full understanding of what the Better Business Bureau stands for, how it operates and how it serves both business and the public.

From the point of view of the creative personnel involved in the producer's stable, the most tempting approach was that of a copsand-robbers treatment that would combine the best features of The Thin Man, Robin Hood and Dragnet, with possibly some of the human-interest values of Lassie thrown in for good measure. The only thing wrong with this initial inspiration, intriguing as it might have been for TV viewers, was that it was inaccurate.

For the average Better Business Bureau in the average city is, to the detective-story-minded viewer, a routine and largely colorless operation that goes about its business with the efficiency and lack of drama that characterizes the local post office.

Seek Drama With Accuracy

From a cinematic standpoint, the problem of both the ABBB Business Relations Committee and the producer was that of maintaining the drama required to hold an audience while adhering to the accuracy of the commonplace.

The problem was not an easy one, for any attempt at its solution had also to be reconciled with that mysterious something called "policy" which, as any film producer knows, can be a rock of elastic dimensions on which many a motion picture ship has foundered. Debates as to its solution were numerous. But the picture as it stands (and as premiered on NBC closed circuit late in April) testi-



solicitation "operators" studies city directory, local papers to hand pick their next victims.

fies to the fact that a rather elo quent solution has been found.

Cinematically speaking, the so lution has been reached through a combination of documentary and dramatic approaches, with empha sis on the dramatic. The film opens with a visual definition of community, with narrative an musical supplements explainin that a community is a combinatio of inter-dependent elements: citi zens, businesses, industries, ser vices and professions.

It states that most of these ar honest, but there are exceptions.

Show Three Typical Cases

One of these, the case of young couple signing a new-car purchase contract in blank, i treated in dramatic fashion, wit a live dialogue, plot developmen suspense and flashback treatmer consistent with the best tradition of the TV whodunit. The manage of a hypothetical Better Busines Bureau (played by actor John Gra ham) serves as an explanatory an continuity device, bridging thre dramatic episodes together.

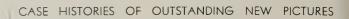
The second of these episode (CONTINUED ON PAGE 61

A fast-talking car salesman "cons" couple into signing Burned by inflated monthly payments on the car, "can a purchase contract with blank spaces.



tion" program on tv has real meaning to pair.







PREVIEWS OF THE MONTH

Left: preview hosts at "Essential Oils" showing were (l to r) Dr. Ernest Guenther, v.p. and John L. Cassulo, president, Fritzche Brothers, Inc., sponsors, with Harold Wondsel, president of the producing company.

Film Interprets "Essential Oils'

ctures Adventurous Search for Vital Ingredients in Africa

ONSOR: Fritzsche Brothers, Inc.

ILE: Essential Oils of Africa, 27 min., color, produced by Wondsel, Carlisle & Dunphy, Inc.

The essential oil industry, which the specialized field of Fritze Brothers, Inc., is in the rather d position of having its products d every day in the year, in one m or another, by practically ery civilized being. Yet, if asked question: "What is an essential" only a small minority could e the correct answer. Most uld likely say fuel oil, gasoline petroleum, and while these are ly essential, they are not the sential" oils as the chemical instry knows them.

One reason the public is not too Il informed is that these delicate stances reach them only as a t of some other product-as ingredient which contributes at the consumer identifies mere--but most importantly-as taste smell. Thus, in most cases, they not know that one of their st important reactions to such a duct is due to the presence of ertain highly refined substance own as an essential oil-(the orous, volatile principle of cer-

Of course, the essential oil intry is mainly at fault for this k of knowledge because it has done very little outside of its own trade press to glamorize its products-to tell the consumer what they are-and why.

To interest consumers in what goes into the vast array of household products that line their shelves, Fritzsche Brothers is planning a series of films on the essential oils, of which this is the first. It is a pictorial report by Dr. Ernest Guenther, the company's vice president and technical director, of a recent trip through Africa investigating at first hand the essential oil production capacities of that continent.

Scenes show the growing and harvesting of such essential oil producing plants as lemongrass, vetiver, eucalyptus, vanilla, pepper, geranium, clove, citrus, chili, etc. But the film depicts many of Dr. Guenther's experiences beyond his botanical investigations. He brings his lenses into the faces of big game, seven-foot dancing natives, and, in an almost culminative sequence, the crack-up of his own plane in South Africa.

All this bang-up, but random, travel footage-8,000 ft. in allhas been made into a well organized and first class adventure film. It will be shown to nontheatrical audiences and on television. A distributor will be announced shortly.

A "Cool" Film for Hot Prospects

Better Heating-Cooling Council Cartoon "Sells" the Latest Ideas on Home Comfort With Appealing Humor

SPONSOR: The Better Heating-Cooling Council.

TITLE: You Lucky Earth People, 131/2 min., color, produced by Pelican Films, Inc., through Film Counselors, Inc.

People about to build or remodel a home are the target of this new film which extols the qualities of liquid heating-cooling sys-

With no hot air, the film is a gentle, entertaining reminder that no system can do the job like water. Designed, primarily, for public service television showings, it is a cartoon depicting the frustrating adventures of little space-man, Bebop Bobap, who is assigned the job of selling his planet's "Galaxy Heating System" to earth people.

Long-lived Bobap begins his pitch in 18,000 B.C., but his puttering air heater won't function properly in the caveman's cliff dwelling. Bobap is persistent, however, and goes on to show his heater to Nero and to Ben Franklin before coming to grips finally with a modern prospect.

In an earth-man's new home Bobap finds a hot water system that is silent, efficient and economical, and even removes snow from the driveway. And in summer, the same system cools through chilled water. "You Lucky Earth People," says Bobap, as he packs up his Galaxy clunker and takes off in space with plans for a modern system in his kick.

The film is cute and funny, more than a big selling venture. The Council knew that you can't really sell hard, or pack the tv air with technical facts, so wisely seeks only to amuse and plant a seed of home heating wisdom that a plumber or contractor may later sprout into a sale. A most proper activity for an association and well done.

These scenes in "You Lucky Earth People" (below) show Bebop Bobap in his adventures in selling the "Galaxy" heating system. Naturally, a modern hot water system beats anything else on earth or off . . .









Nature Secrets Revealed in "Miracle of the Bulb"

ONSOR: Associated Bulb Growers of Holland.

TLE: The Miracle of the Bulb, 13 min., color, produced by John Ott.

This film was produced over a ee-year period by John Ott, Il known in both horticultural I film circles for his work in e-lapse photography. The new vie makes extensive use of e-lapse to reveal the life-cycle the Dutch spring bulb flowers: cus, daffodil, hyacinth, tulip. e miracle of growth potential a bulb is visually documented from the moment of planting through its growth under the ground and above the surface to the full blooming of the flowers.

An original orchestral score is by Gene Forrell, and is closely integrated with the rhythmic movements of growth revealed by the camera to permit the flowers to tell their own story with a minimum of narration.

Bookings will be handled by Films of the Nations, 62 West 45th Street, New York 36, N.Y., and the firm's regional distributors throughout the country.

Alexander to Produce Film on Federal Civil Service

☆ Federal civil service, its opportunities and future will be described in a 28-minute color film to be produced for Henry Van Hummell, Inc., Denver, by Alexander Film Co., Colorado Springs.

Utilizing live-action and lip-

sync sound, the film will depict civil service as a career field and show kinds of jobs available for the nation's youth.

Distribution will be nationwide to schools, civic organizations, parent-teacher groups and tv.

Cotton Spins a Memorable Tale

Long Active in Film Medium, National Cotton Council Sponsors Fine Definitive Picture on "Wonder Fiber"

SPONSOR: National Cotton Council

TITLE: Cotton, Nature's Wonder Fiber, 27 min., color, produced by Audio Productions, Inc.

☆ The National Cotton Council, one of the heaviest users of films among national trade associations, produces—internally—some eight to ten films a year designed to promote cotton sales to consumers.

Occasionally, the Council turns to outside producers for major films, as in this case—Cotton, Nature's Wonder Fiber. The film is a general exposition of all the pluses of cotton — showing that among all the "miracle" fibers, cotton, indeed, is the most miraculous.

Several foreign versions of the film will be used to help sell our cotton overseas. The picture opens with sequences of the history of the fiber from the dawn of mankind—stressing that the "lamb on a tree" (which is the derivation of

the word cotton)—has always been the most widely used staple for cloth. And today—fashionable women all over the world tell why it is better than ever—in their own languages: English, Italian, German, Spanish, Japanese and French.

Nature's incomparable tools—sun, air and rain—are shown in their roles of sprouting cotton and nurturing it to sturdy growth, but man has devised many ways to help nature along—with sprays and automatic picking methods. Now that so many textiles are made in a test tube it is still true that cotton's special qualities have never been duplicated synthetically.

The film uses studio and location shots, full animation, stop motion and layouts of old prints to tell its story.

It will be distributed by the National Cotton Council—and the U. S. Department of Agriculture.

Showing the "Perception of Driving Hazards" to Youth

Filmstrip Aids Traffic Safety

Driving situation is pictured in Shell filmstrip reviewed below.

DRIVER PERCEPTION—a clear understanding of what you see before you as you drive a car—is now being taught in classrooms with a new teaching aid developed by New York University's Center for Safety Education and Shell Oil Company.

The teaching aid is a 30-frame color filmstrip using photographs of actual traffic hazards as seen from the driver's viewpoint. These are flashed on a screen for a few seconds each. Students are then asked to spot the hazard and explain how they would avoid becoming involved in an accident.

The filmstrip, Perception of



Driving Hazards, produced be Roger Wade Productions, Inc., was developed as part of a long-rang research project to find what personal traits lead drivers to have auto accidents and to develop better tests for driver licensing an improved educational program. The project was made possible be a three-year research grant to N.Y.U. by Shell.

The filmstrip can be obtained free of charge by writing the Certer for Safety Education. New York University, New York 3, of to the Public Relations Department, Shell Oil Company, 50 We 50th Street, New York 20.

Doctor's Look into the Heart

Latest of a Medical Film Series Is Released by E. R. Squibb

Sponsor: E. R. Squibb & Sons, Division of Olin Mathieson Chemical Corp.

TITLE: Normal Development of the Heart, 33 min., color, produced by Sturgis-Grant Productions, Inc.

☆ This is the latest in a series of films dealing with the embryology of the cardiovascular system being sponsored by Squibb and produced under the guidance of Dr. George H. Humphreys II, chief of the Department of Surgery at Columbia-Presbyterian Medical Center, and chairman of the A.C.S. Motion Picture Committee on Heart and Pericardium

Because a wide variety of pathologic conditions within the heart now can be corrected by surgery, it is important for the diagnostician and the surgeon to understand how this organ develops normally and how abnormalities may occur.

Presented entirely in animation, the film details the growth and development of the heart from earliest stages of the embryo through fetal life to term. It is intended as a basic teaching aid for medical students, and as a review for practicing physicians and

surgeons, especially those who a concerned with cardiac problem

At the 1957 Clinical Congres Normal Development of the He was presented the award of the American College of Surgeons " recognition of outstanding educ tional value."

Prior to the new film, Squib sponsored *The Development of the Aortic Arch*, which was follow by a companion film, *Anomalies the Aortic Arch*. As a companio to *Normal Development of the Heart*, Squibb is sponsoring *Anomalies of the Heart*, now in prepartion at Sturgis Grant Production Inc. This film will be release in 1958.

Original data have been inclued in these films as a result of research by Dwinell Grant, who wresponsible for the script aranimation. Compiling and cordinating the data from a grenumber of sources and animating the stages of development of the leart for Normal Development.

This film and others in the serican be secured on a free loan base for showings to the medical profession from Squibb, 745 Fif Ave., New York 22, N.Y.

This is the "Face of the South"

Good New Socio-Documentary Film Presents Its True Look

SPONSOR: Department of Social Education and Action of The Presbyterian Church, U. S. A., in cooperation with the Southern Regional Council.

TITLE: Face of the South, 29 min., color, produced by Frank Willard Productions.

☆ White-hooded men conspiring against their neighbors; barbaric hillbillies; a menagerie of seedy heirs to an ancient, cruel grandeur; temples desecrated; towns and schools full of racial warfare, a hot, green hell amid magnolias.

This is how the South typically appears to a myopic North—and to not a few southerners. The excesses of the South are much better known than the history and depth of its problems. Seeing flagrant disorders in the South and failing to see their causes, failing to see healthier trends, is more unrealistic than judging the South from a song about Dixie.

If it's true what the newspapers currently are saying about Dixie, it is important to consider the kind of information advanced in *Face* of the South, a new socio-economic documentary.

Face of the South features a narration by George Sinclair Mitchell, a southerner, an economist and former director of the Southern Regional Council.

Talking his way with film clips and other images, Mitchell outlines the South's history as the basis for an analysis of the South's present economic situation. In his analysis, Mitchell emphasizes the relationship between the economy and the status of civil rights for minority groups. As Mitchell sees it, progress toward increased economic opportunity for minorities means progress toward civil rights for minorities.

In 1787, the abolition of slavery missed passage by one vote in the Virginia Legislature. Growth of the plantation economy, spurred by the cotton gin, saw slavery become a "state right" worth dying (CONTINUED ON PAGE 62)



bove: pictured at April dinner of N. Y. Film Producers are (1 to r) ally Ross, FPA public relations counsel; Budd and Stuart Schulberg, ature film makers; and FPA President Nathan Zucker.



bove: (1 to r) past president Harold Wondsel; W. P. Pratt, AT&T film recutive: Walter Lowendahl, pres. Transfilm, Inc.; and Peter Mooney, cretary-treasurer of Audio Productions, Inc.



bove: (l to r) producers John Hans, Depicto Films; Henry Strauss, enry Strauss & Co.; Elda Hartley; John Freese, Young & Rubicam. elow; E. G. Harwood, Nat'l Cine Equipment (left) with Mr. Hans and C. "Bob" Wood, president of Sound Masters, Inc. at far right.



New York Steps Up a Campaign

Film Producers Association Develops Activities Program to Stimulate Trade; Mayor Wagner Pledges Civic Support

A CTIVITIES OF THE Film Producers Association of New York during the past month indicate that the Association is moving fast along several fronts.

In gaining greater recognition by civic officials of the importance of film production to the city's economy, the FPA has now established an effective liaison with City Hall in the person of Stanley H. Lowell, first executive assistant to Mayor Wagner.

Meet With Commissioners

Mr. Lowell, designated to the liaison position following an FPA dinner on April 8th, attended by the Mayor and several commissioners, has now called a meeting in May between FPA officers and 12 commissioners whose departments are involved with facilitating film production.

The purpose of the meeting, which is an outgrowth of the Mayor's expressed desire to "create an atmosphere of enthusiasm for production of films of all types," is to examine rules and regulations which affect the film industry in an attempt to modernize, revise and alleviate them where necessary.

200 Attend April Dinner

At the April 8th FPA dinner at Toots Shor's, attended by 200 film industry executives and invited guests, the Mayor pointed out that the film industry employs some 25,000 people in the city and accounts for over \$80,000,000 in annual business volume.

Three new producers - The Production Center, Inc., William J. Ganz Company, Inc., and Gerald Productions, Inc. - have joined the association, as well as 14 associate members-The Animation Equipment Company, E. J. Barnes & Company, The Camera Mart, Camera Equipment Company, Cineffects, Inc., Color Service Company, Consolidated Film Industries, Du Art Film Laboratories, Eastern Effects, Inc., Florman & Babb, Inc., Movielab Film Labs, Inc., Pathe Laboratories, Inc., Precision Film Laboratories, Inc., and Reeves Sound Studios.

Now comprising 34 producer members and 14 associates, FPA accounts for upwards of \$50,000,000 annual volume, according to

its treasurer, Edward J. Lamm. This represents over half the total volume of the New York film industry, and "we're out to enroll as much of the industry as possible in order to put real promotional money into FPA's campaign for



New York's Mayor Robert Wagner addressed the April 8th dinner; is expediting civic cooperation.

recognition of our artistic and economic contributions to the city and the nation," according to Lamm, who is president of the Pathescope Company of America.

Current FPA promotional activities include plans for a Showcase of TV Filmed Commercials for advertising agency staffs in late May, also a Showcase of Sponsored Industrial and Training Films in late June, and a New York City Film Festival in late summer. The latter may be coordinated into New York's "Summer Festival" Event.



Above: film exec Bill Pratt was another guest speaker; below are FPA treasurer Ed Lamm and counsel John Wheeler (at right).





FPA president Nat Zucker looks to films' great future . . .

The President's Message

an eighty million dollar business.
And it's not just New York. The whole film business has grown, and is growing. Within the last ten years, the sheer mileage of film processed by laboratories in the U.S. has nearly doubled. In the terms of total employment — of writers writing, of artists drawing, of editors editing, of directors directing and actors eating, the film business has just had the biggest year of its entire history, and is

In terms of *audience*, of sheer *numbers of people* reached by our efforts—motion picture viewing is at an all time high. And no wonder

obviously headed for an even big-

ger one.

New patterns of distribution are making films accessible to people in new ways and as never before. Now every classroom, from kindergarten to university, every conference room, every union hall, every social hall and clubroom, every American living room, has become a potential screening room for films. These days, when the teacher turns to the blackboard she doesn't reach for the chalk and eraser, she just pulls down the movie screen.

When a businessman today wants to celebrate something, he doesn't hand out cigars—he hands

out prints. And when a tough top sergeant calls the rookies together to instruct them in the arts of war, he no longer hollers "Dress up that line!" — he hollers "Thread up that projector!"

non-theatrical film production alone consumed more footage and reached more people than the so-called theatrical film industry ever did during the best years it ever saw.

In general, the exponents of the new realism and the new honesty in film-making, that distinguish today's great film, Budd Schulberg, Elia Kazan among others, find that producing in New York City gives their product some indefinable extra dimension. As a production center, New York City is not spending its energy trying to perpetuate past glories. As 1 remarked before, we keep both the smog and the confusion low. In New York, a producer without a million dollars to spend can still live a little.

And when it comes to production facilities and suppliers, labs, opticals, recording studios, equipment-no producer need go outside greater New York for the best service in the world today. I don't need to tell you about the talent market here. For example, I daresay there are more firstclass ballet dancers within three blocks of Carnegie Hall than there are in the rest of the country. The actors, singers, the comics who foregather every day to make the rounds of Broadway and the various studios would supply the rest of the world for a year.

And now let me tell you briefly what FPA is all about. Maybe I ought to tell you first what it is not. FPA is not an exclusive club. You don't have to know anyone to get in. All you have to do to qualify as a regular member of the Film Producers Association of New York, is to be a bonafide pro-





Above (top left) are Tom Wolf, Frank and John Thayer, all of U. S. Proauctions. Top right: Howard Lesser, Knickerbocker Productions Willard Van Dyke, Affiliated Film Productions. Bottom left: Lawrence Glesnes, Robert Gross of American Film Producers; Arthur Florman Florman & Babb. Bottom right: Ralph Fuller and Nel Bolin, both of Training Films, Inc. (Business Screen photos)

ducer of motion pictures with a record of competence in production and a decent, responsible financial standing. In addition to regular membership, we now have associate membership, for those firms who aren't producers but who operate a service organization for production, that is, labs, optical effects, equipment, suppliers, raw stock distributors, recording studios, and so on.

FPA is *not* a geographic organization. We are *not* fighting a regional civil war, nor are we *limited* to any region. We are not geo-

York Stock Exchange is geographic. Many of our member and associate members are national enterprises. Our distribution is national. Our clients ar national. But because New Yorlis still the country's cultural ambusiness hub of visual arts and sciences, our base of operations i right here. This is where our business lives. We are prepared to cooperate, on equal terms, with any group anywhere whose interests are identified with the growt of the motion picture industry.

graphic, any more than the New



Above: J. T. Dougherty, DuPont Company (left) with Kern Moyse, Peerless Film Processing head.



Above: veteran Bill Ganz, W. J Ganz Co. (left) chats with John Hans of Depicto Films.

Below: FPA dinner guests (l to r) are Bob Pell, Color Service Co.; Babette Doniger and Dwight Godwin, Editorial Films; Bob Crane of Color Service; and Irving Hartley, Hartley Productions.



Below: (l to r) are film "music man" Thomas J. Valentino, pictured with Ted Roseen and Robert Davis, of Robert Davis Productions, at the New York Film Producers gathering last month.



This is the MODERN Story

Prewar Audience Research Sets Pattern for Postwar Growth as Equipment Sales, Experience Broaden Services: Part II

ACH YEAR, industry "sponsors" hundreds of new puber relations and promotional monopicures which it expects to how to audiences of every decription and type... these are films to explain a company's ew product... from aluminum nishes to X-ray techniques... lms to interpret economics or increase interest in nutrition. There he pictures for consumers, voters, orkers, teen-agers and farmers, a short, for Mr. and Mrs. America and their whole family.

The task of creating these films clongs to highly-skilled craftsien, for the most part, working om script to screen in studios nd laboratories all over the U.S. that they create is destined, the oonsor hopes, for screens "everyhere" on which such fare may be nown. Today, the potential is uly enormous for it includes thetres from Radio City Music Hall Grauman's Chinese, both netork and local television showings, aral and small-town audiences nder the stars and tens of thouinds of 16 mm projector-owning roups, institutions, factory caferias, grange and union halls, hurches and schools.

Who Will See the Picture?

The process of getting the sponord film print out of the laboraory and onto these screens is mother specialized business.... Im distribution. For long before the creative process can actually egin, the company or association udget to produce such a film tust satisfy these basic questions: "What is the purpose, the biective of the picture?"

"Who's going to see the film . . . nd how will they get it?"

The right answers to these key uestions are the fundamentals on thich any successful sponsored Improject must be anchored.

Specialize in Film Distribution

Supplying audiences and delivring the film to them is the sole usiness in which Modern Talking icture Service, Inc. has engaged uses past 20 years. It does a lot tore than that, however, in furishing trained field supervision, reticulous record-keeping, film are and inspection for every appment, and its presently extensive development and research activities.

To know Modern, its transitional periods, its people and its methods is a virtual key to the whole "public relations" aspect of the sponsored film medium. Following its official incorporation as an independent company in July, 1937, Modern continued to expand the only successful form of film distribution possible in that era: it brought both operator and projector to its audiences for sponsored films.

"Sign of Good Showmanship"

In the first issue of Business Screen (June, 1938), Modern's page advertisement titled "The Sign of Good Showmanship" offered the company's "complete service" facilities, inviting sponsors to "look beyond your product's label—to see it live and hear how their own lives can be benefited... like the pudding the proof of a movie is in the showing."

These were "club shows" which cost the sponsor "a penny a minute for undivided attention" and averaged about \$15.00 per performance, including trained personnel and equipment. That it was a good "buy" is attested by a typical Coty company booking at the Wm. Filene's Sons department store in Boston where 4,500 customers

viewed a cosmetics film from Monday through Saturday. Tens of thousands of women saw this Coty film in similiar nationwide "club shows" back in '38.

Theatrical bookings were another Modern "service" and its principal Manhattan licensee provided projection service in many of the key exhibit theatres at the New York World's Fair in '38.

Facts About Audiences Emerge

By 1941. Modern had begun to accumulate and deliver some important statistics on its audience results. Reporting the previous year's figures on a Westinghouse film, *The Middleton Family at the New York World's Fair* (produced in Technicolor by Audio Productions), Modern tallied nearly 5,000,000 persons reached through three channels of circulation and revealed some economical costs.

A 55-minute version of *The Middleton Family* was booked into 2,500 theatres "selected as to area to fit properly into the overall pattern of the picture's ultimate distribution." Six hundred of these theatres were especially selected "for cooperation with Westinghouse dealers whose sales were above a certain minimum."

Reach Larger Adult Groups

"Club showings" brought *The Family* to 3,069 church groups, introduced the Middletons and Westinghouse products at 1,366 parent-teacher meetings, reached 954 men's lodges; 712 women's lodges; 668 American Legion posts and an additional 1,789 adult groups of similar importance.

A third channel of circulation brought Westinghouse to 2,679 schools and colleges by the end of '40. Significantly, 877 of these were now able to provide their own projection equipment. But 1,802 high schools and colleges required projection service to see the film.

In early '41 when the full goal of seven million viewers was reached for The Middleton Family, Modern was able to show that the total cost (including Technicolor production and prints, plus all distribution) was .0662 cents per person. Its research revealed that seven million persons gave their full and undivided attention for a total of 386,375,000 minutes; the cost per minute of attention per person was less than \$.0012. A full minute of reading attention is considered an achievement for a SATURDAY EVENING Post or Life four-color ad!

Films Invite Media Comparison

Thus were the present patterns of Modern's present day IBM research, audience reporting and measurement being established... meaningful facts for advertising and sales executives... frank comparatives that challenge industry's consideration of the sponsored film as a medium.

In these pre-World War II years, the sales efforts of 16mm sound projector makers were beginning to take hold. By 1942, Modern's family of nationwide "licensees" were serving increasing numbers of "self-equipped schools, churches and community groups." In that year, too, Modern's list of film titles available for group loan began building. Wilding Picture Productions, Inc. turned its full attention to defense film activities and its library of 14 films went to Modern. Burton Holmes Films gave Modern six additional titles it had been distributing for clients.

... Then Came World War II

But the company's full transition was "slightly delayed" by an even more pressing engagement: World War II. Literally and figuratively, Modern's facilities, its licensees and headquarters personnel "went to war" for the duration.

By 1943, Modern was one of the principal distributors of industrial incentives films for the Army's Industrial Services Division (handling a 16-state area); it received a Certificate of Achievement for its wartime services to (CONTINUED ON PAGE 64)

This postwar map shows emergence of Modern's present nationwide system of regional film exchanges. Today there are 28 offices.



A BUSINESS SCREEN FEATURE REPORT: PART I

SOUND SLIDEFILMS

This Time-Tested Medium Has a New Look for Sales

Lighter, Better Equipment and Effective Techniques Are Bringing Results in Home and Field to Sponsors

Scenes on this page from DuKane's "Flip Top Story"—see page 53



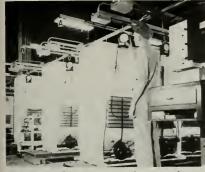
The Sound Slidefilm has been a time-tested ally for sales training, promotion and a myriad of other business and educational purposes for more than two decades. Unheralded and less-publicized than its glamorous sight/sound "cousin" the motion picture, this comparatively economical, and simple tool has gone along

winning sales, training and retraining salesmen and introducing products, services and policies for thousands of leading companies and trade groups.

Within the five pages that follow, companies report upwards of 500 slidefilm projectors in daily use within their organizations. The Lutheran Brotherhood has made sales records with home showings; Fuller Brush is recruiting better dealers for its field staffs; the Detroit Free Press is building ad lineage.

Technical advances have been steady in both color reproduction of slidefilm prints and in projection equipment. Lightweight equipment has overcome the salesman's objection to a bulky load; microgroove recording has extended the message and made it clearly audible. Costs are lower today, despite inflation, than at any time in audio-visual history. The creative techniques which are possible in sound slidefilm production give an unbelievably "life-like" quality to this static medium.

SCENES FROM DU KANE'S "FLIP TOP STORY" SHOW ADVANTAGES OF SOUND SLIDEFILMS



With a slidefilm you can take a product or process too large for the sample case or showroom directly to the prospect. . . .



You can introduce new products, whip up sales interest and enthusiasm, carry the sales meeting right into the office.



The dramatic effect of the screen helps to introduce new packaging . . . and you can show mass effect of your advertising



And you can bring the home office directly to each man on the selling floor. You can show products right at the point of sale. . . .



You can influence prospective customers with warm scenes of happiness . . . as opposed to visions of unhappiness or fear. . . .



The main point is that you can create a better feeling, a better understanding and appreciation of your company via the screen.



here's rapt attention from the whole family as LB Agent Ray Mueller presents slidefilm program.

Family Shows Build Sales Record

Lutheran Brotherhood Life Insurance Society Registers Solid Sales Gains With Personalized Home Showings of Well-Planned Sound Slidefilm Program

WHEN THE Lutheran Brotherhood Life Insurance Society, now one of the country's ading fraternal insurance groups, embarked a a sound slidefilm program back in 1956, its eccutives frankly admit that they weren't executing the amazing increase in business that

Today the sound slidefilm method of premation has become a virtual trademark of the Lutheran Brotherhood agent. Almost every the of the 585 men who represent LB in the field now use this sight/sound approach in sellg—right in the home.

Visual Program Helps Make Contacts

They agree that it is indispensable as a sales ool and, just as important, they find that the niqueness of a visualized presentation helps nem make that all-important *initial contact*.

As one elated agent says; "My request to now *The Lutheran Brotherhood Story* turns very third NO! into a YES! right on the doorep."

How did it all begin?

llowed within six months!

The head of one of the Brotherhood's largest gencies, W. P. Langhaug, supervises 18 agents of the metropolitan Chicago area. His search or a new sales tool to help stimulate agents and move insurance sales off the traditional lateau which all lines reach on occasion turned for Langhaug to an exploration of the slide-lim medium.

Some Assets of the Sound Slidefilm

A pre-script discussion with Henry Ushijima, accutive producer of John Colburn Assoates, Inc., turned up these potential assets:

1. The slidefilm is an excellent teaching medium.

2. It can develop a dramatic situation which

might seem insincere if an agent tried to create the same effect orally.

- 3. It can motivate the prospect without seeming to do so.
- It provided the *uniform* presentation of the Lutheran Brotherhood story without chance of omitted facts and in the most effective, logical manner.
- 5. The slidefilm makes the *entire* presentation without interruption by the prospect.

No "Off Days" or Sudden "Freeze Up"

There were these further values:

- 1. Slidefilms lessen the margin of human error—they don't get "cold feet" or freeze up in the presence of a tough prospect.
 - 2. Slidefilms don't have "off-days."
- 3. They don't forget all the key points and are uniformly clear and lucid in their explana-

Sales Are Made to Only One Person

In brief, the Lutheran Brotherhood decided that the slidefilm could function as a "junior partner" of the agent. The medium could pave the way, preconditioning prospects, awakening the need, explaining, questioning and obliging him to face hard facts, unpleasant alternatives otherwise ignored.

Mr. Ushijima had another important theory that ultimately played a vital role in the Lutheran Brotherhood program:

"Historically the film had its beginnings in the theatre. Here it becomes entertainment for the masses. But as every sales manager knows, all sales are made to one person and *one person only*.

"For example, take insurance. One person considers the facts presented to him by the agent in terms of *his* life, *his* personal situation.

These sound slidefilms are bringing the LB story where sales decisions are made...

One person must be convinced and ultimately, one person signs the contract.

"Therefore, the showing of the Lutheran Brotherhood story must be highly personal. The film must talk to one person only and never be shown to groups."

This was the answer Mr. Langhaug sought. This was the unique approach, the concept of personal selling through film, which was carried to the Society's home office and brought a "go ahead" for a first sound slidefilm production.

Questions Start Prospects Thinking

This first film's title was, logically, *The Story of Lutheran Brotherhood*. Writer Edwin Schonfeld joined the team of Langhaug and Ushijima in reaching these conclusions:

Besides being highly *personal* in its approach, the film should *not* only emphasize facts . . . it should ask *questions* which oblige the prospect to think of himself and his future.

But *The Story of Lutheran Brotherhood* should tell of the philanthropies and church services which the Society supports—and it does. For this *is* a distinguishing feature of an organization operated by Lutherans—for Lutherans.

Showings Are "Bridged" to Action

The slidefilm follows this introductory phase with effective dramatic emphasis on the family's insurance need, moves toward the urgency of immediate action . . . and does not terminate.

The visualized presentation is "bridged" by

The Lutheran Brotherhood's first slidefilm brings the prospect's future into focus . . .





the agent without any apparent interruption as he steps in to close the sale.

The Brotherhood's first program was completed in May, 1956. June was selected as a test month and Mr. Langhaug's 18 agents were selected as the test group. (Traditionally, in this office, June had been the slowest sales month, thus adding a slight challenge!)

On June 1, the 18 agents began using the film in their sales presentations.

Tops Highest Monthly Sales Total

By June 30th, the Langhaug agency had not only scored the biggest sales record for any June but had topped the highest monthly record in the agency's history.

The results of these tests were presented at the Lutheran Brotherhood convention in August. The agents' reaction was, to say the least, very enthusiastic. Over 400 agents attended the convention and exactly 431 placed orders for a slidefilm program and projector before they left the convention—a personal outlay of around \$100 for each man.

Notes "40% Increase in Production"

Brotherhood executives had anticipated that the slidefilm would be of special value to the less skilled, less productive salesman. But the gratifying record of sales increases over the past two years has proved to them that the slidefilm medium raises everybody's sales curve.

Members of the President's Club (agents who have sold over half a million dollars of insurance in one year) found it indispensable.

"I can attribute a 40% increase in production as a result of my full use of the films," says one top-notch agent. (There are now four programs in the field.)

Insurance and financial security for the career girl is subject of "Magic Mirror."







LB's Chicago General Agent W. P. Langhaug, who initiated series idea (left) reviews sequence with producer Henry Ushijima.

"How did I get along before I started to use the film in my interviews?" queries another agent.

Lutheran Brotherhood agency heads are happier, too.

They find the slidefilm program makes it easier to recruit new agents.

Visuals Ease Training of New Men

The films make it easier to train these new men, it minimizes the old methods of rigorous memorization of a long, complicated story. The film does the job, the agent concentrates on making the sale.

The Story of Lutheran Brotherhood proved so effective that the agents requested these additional films to meet specific needs:

Lutheran Brotherhood and Your Child deals with the question of life insurance for children. Lutheran Brotherhood and the Farm Family

Searching questions about family security are raised in this recent program . . .





approaches the specific needs of the rura family.

Magic Mirror deals with the subject of caree women and insurance.

All four subjects were produced by Joh Colburn Associates, Inc., under the persona supervision of Mr. Ushijima as executive producer. He has a final important word to sa about the importance of projection equipment tested and approved for field use by these Liagents:

Set Up Standards for Equipment

"The best slidefilm," he maintains, "is onl as effective as the equipment on which yo present it."

Following extensive tests of equipment is which these criteria were set up, the O. McClure Picturephone was selected. Here what Colburn and LB representatives looke for in projection:

1. Nominal initial cost.

2. Compactness—no agent likes to lug heavy, bulky projector on his rounds.

3. Well engineered—for maximum effective performance and dependability.

4. Easy to operate—agents want to get right into the presentation—not become involved i running the projector.

5. Ease of maintenance, minimizing repair and increasing the time of actual operation i the field.

Agents report no difficulty with the equipment. If they have any problem it consists of trying to top their own excellent sales record and that's what they expect new slidefilm programs, opening new sales areas, to help them d as they carry *The Story of Lutheran Brother hood* into homes throughout America.

Specific problems that relate to the farm family's future help make rural sales . . .







Above: a Fuller branch manager thows the company's dealer rerating sound slidefilm to a typcal group of applicants. Equipnent setup is shown at right.



Fuller Recruits With Slidefilms

Prize Film Shows Dealership Applicants Profit Opportunities

THE FULLER BRUSH COMPANY is well known to millions of American homes. To keep its amiliar product line moving, the company depends on the number and caliber of the independent dealers who sell coast-to-coast. They comprise 73% of all those engaged in Fuller operations and table sales performance is maintained by a continuing, energetic ccruiting program.

To help its 530 field managers of follow model techniques developed in branch offices with manager to the sound slidefilm melium. Extensive research by its own sales staff was followed by the hiring of Transfilm, Inc., for the professional preparation, presenting (with manager groups) and final production of a 13-minute program, An Opportunity For New Career.

Useful Indoctrination Tool

Primary aim of the film is to convince the applicant that a fuller dealership offers a high evel of income while enjoying the benefits of self-employment. The lidefilm also serves as an indocrination tool prior to actual field experience.

With Fuller's projection equipment needs narrowed down to 550 machines, the company selected the Sales Master, a 17-bound, self-contained unit which minimizes set-up time. Showings are arranged immediately after irrearranged immediately after and by the branch or field manager. It is their feeling that the applicant is better prepared to

ask pertinent questions relating to a Fuller dealership by this audio-visual presentation.

The film is also often used when the manager and applicant undertake a second interview in the applicant's home, in the presence of his wife. Here the program provides an ideal vehicle to familiarize the prospective dealer's wife with the type of career he is embarking upon. Again, interruptions are at a minimum and questions are asked only after the completion of the showing.

Get More and Better Men

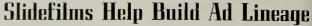
This audio-visual tool has been in use over a year to date. It is resulting, according to Fuller executives, in the appointment of more and better qualified men. Fuller feels that its continued use will introduce a greater element of stability in the dealer organization.

In 1957, An Opportunity For a New Career was awarded top honors in the sales category for sound slidefilms in the 5th Annual Visual Presentation Competition co-sponsored by the National Visual Presentation Association and the Sales Executives Club of New York. Its field success validates that honor.

A Note of Correction

Advertising of the Better Selling Bureau and Rocket Pictures in our previous issue offered previews of syndicated sound slidefilms without cost. This is our crror. Previews may be arranged at low cost.

Left: the Fuller slidefilm "An Opportunity For a New Career" shows how successful dealers achieve sales volume and profits.



In the Highly Competitive Detroit newspaper field with its three major daily papers, leadership of The Detroit Free Press it not an accidental phenomenon. Aggressive circulation and advertising sales promotion methods have accompanied the climb to top rank of this Michigan member of the Knight newspaper family.

High on the priority list of Free Press advertising sales tools are color sound slidefilms. Two excellent examples of these are currently in use to help the paper's advertising salesmen. Both are the joint projects of the newspaper's Promotion-Research Department and The Jam Handy Organization, Inc.

Year-Long Market Study

America's \$9½ Billion Motor Empire condenses a volume of statistics, representing a year-long study of the Detroit market, into a 24-minute visual presentation which tells the story in fresh and concise style.

The advertiser and prospective advertiser see that the Detroit "retail trading zone" of a few years back is now an antiquated and deceptive yardstick, that "suburbia," and now "interurbia," have burgeoned into an empire of 15 homogenous Michigan counties whose total buying power has skyrocketed to nearly \$10 billion a year—the nation's fourth largest market.

This new market, moreover, is served by 17 dailies, large and small, but only one, the Free Press, is a morning paper. The sound slidefilm, by means of photography, charts and diagrams, spells out the advantages of the morning paper's situation.

The sales representative lets the picture "build the case" for him on the screen, right in the office of

the advertising manager or account executive. The key points are then applied by the salesman to the prospect's particular needs and point of view.

Fred N. Lowe, Free

Right: The Detroit Free Press shows growth in its trading market in promotional slidefilm. Press Promotion-Research Director, says that *America's \$91/2 Billion Motor Empire* has paid off handsomely in results.

Show Women's Field Lead

The Free Press followed up its use of this sound slidefilm with Family Portrait, which again delighted the paper's management with its creative rendition of a highly statistical story of Free Press predominance in the field of women's interests.

A brisk, lively script is keyed to a historical theme related to the paper's service to women readers during its 127 years of service. While easy on the eyes and ears, Family Portrait in 13 minutes gets across facts and figures whose import could have been lost on the printed page.

Important "Fringe" Benefits

Both of these Free Press sound slidefilms have given important "fringe" benefits. They have not only been eminently successful in presentations to long-time users of Free Press pages who wanted to be brought up to date on the Michigan newspaper situation and its new opportunities, but have been door openers for new accounts. The Free Press reports that top executives sometimes "too busy" to see a salesman do find time to see and hear the salesman's story on the screen.

Media and the Slidefilm

☆ Not only individual daily newspapers, but leading magazines, media groups and both television and radio stations have made effective use of the sound slidefilm medium in recent months.

One of the most successful of these is the Television Bureau of Advertising's current slidefilm.





A Slidefilm to Affect Attitudes

Doctor, a businessman and A two housewives, with their four different attitudes toward health insurance symbolizing the viewpoints of millions of the general public, are prototypes in a sound slidefilm currently being

coverage the people want and need (and after research to broaden their services), they must make themselves experts in telling their story to the public. It furnishes concrete methods and explains how these approaches work and



Important facts about attitudes and how to change them are shown visually



A scene from "People Are Our Business" produced by Heiry Strauss

used by the Health Insurance Institute to bring home to insurance company managements the vital importance of public relations.

How Attitudes Are Formed

Developed and produced by Henry Strauss & Company, Inc., of New York, the film People Are Our Business is designed to show how unfavorable attitudes are formed, what can be done to improve them, and why everyone in the health insurance field shares the responsibility for shaping individual and community feeling about this business and its public service goals.

The film points out that after companies provide the service and

Improving Ad Copy

A color sound slidefilm, The

ANPA Educational Program, was

produced by Training Films, Inc.,

for the American Newspaper Pub-

lishers Association to help papers

show local ad clients how good,

clear copy facilitates production of

Showing graphic examples of

good and bad ad copy, the picture

follows one ad through various de-

partments of the paper. Sponsor-

ing newspapers usually follow the

film with a plant tour on which

advertisers can see their own ads

being processed. ANPA feels that

advertisers who see the program

have a new awareness of papers'

needs, improve their selling.

well-printed ads.

why they are effective.

Viewed as a communications tool, People Are Our Business illustrates the versatility of the slidefilm medium. Here it demonstrates a potential for affecting attitudes and stimulating people to think along new lines with both emotional and intellectual impact. Accompanied by a "Guide for Discussion Leaders" the program is implemented for good field use. Audience participation and discussion are encouraged.

Available on Free Loan

People Are Our Business is available on a free-loan basis from the Health Insurance Institute, 488 Madison Avenue, New York.

The Picture of Pfizer Internationa

Wide-Screen Slidefilm Shows Employees Division Operations

NCE A YEAR, the 1,000 staff officers of Chas. Pfizer & Co., Inc., from all over the United States meet for dinner at the St. George Hotel in Brooklyn to review the past year's activities and buck themselves up for the year ahead. Pfizer is an old company (founded in 1849), but one that has grown so fast in the past decade that it is actually new at the same time.

Pfizer men and women (there are 12,000 now, many without a long record of service with the company) perhaps do not really know its many burgeoning facets as well as they might. Thus, it has become a tradition for each division in turn to present a program at the annual dinner explaining what it does and its position in the company.

This year, with its turn approaching, the Pfizer International Division began casting around for a good medium to show how the Division, organized less than ten years ago, has now grown to account for 37% of the company's overall sales.

International's public relations department, headed by John Western, with assistant William T. Carnahan, first considered display charts, movies and other devices to do the job, but finally settled on a wide-screen presentation to be produced by Visualscope Inc., as the best method.

International's main objective was to explain the problems of overseas operations and how the are overcome. It wanted hom office and manufacturing division to know the reasons for such prob lems, for example, as why drug for export must sometimes b



Film briefing (1 to r) Robert Mid dlebrook, Far East Manager; Wil liam T. Carnahan and John Western, of Pfizer Int'l. Publi Relations.

packaged in troublesome tin doses, or in metric measurements

Because the presentation was personal, almost "family" affair, i was decided that the narration should be live, and delivered in part by the Division's president John J. Powers, Jr.

As finally presented, in an in ternational atmosphere enlivened by an appropriate, costumed or chestra and travel posters abou the walls, the wide-screen presen tation proved to be a tremendou

In addition to the Visualscope slidefilm, on-the-spot slides o company officials photographed with polaroid cameras were integrated into the show-from "take" (CONTINUED ON NEXT PAGE)

Selling the City

A Slidefilm for Advertisers A Steam Turbine Presentation

☆ In its diversified product lines, the Worthington Corporation manufactures a steam turbine for use in small municipalities . . . an expensive product with stiff competi-

To present its product to town councilmen (usually businessmen), a color sound slidefilm Mr. Smith Buys a Turbine was produced by Muller, Jordan & Herrick. A documentary story shows typical town council and its investigation of the product. Audiences thus identify with their own problem, can better evaluate competitive presentations. One element of an extensive campaign, the slidefilm has helped lead to consider-

. . . the complexities of International operations are visualized.



WIDE-SCREEN VIEW OF PFIZER INTERNATIONAL:

screen with personal and seemgly "off-the-cuff" narration writn in a matter of minutes.

Pfizer International's presentaon was designed purely for a one ne show at the staff dinner. But ithin minutes after its screening, he film proved so popular and flective that it had been booked to Pfizer plants all over the orld.

President and Board Chairman ohn E. McKeen, of the parent ompany, has taken it to present several Pfizer plants in the nited States, it was shown at the scent stockholders meeting, and Area Managers will show the presentation to Pfizer people in all overseas locations.

For showings to foreign audiences, the International Division's public relations department provides a straight non-anamorphic stripfilm and a tape recording of the narration for guidance, but depends on the managers to adapt this to local conditions and deliver it live in the local language.

Thus, far from a one-shot affair, the International Division's presentation has become one of the most widely used audio-visual devices in the entire company.

to the development of the other. A recent picture showed a man obviously shoveling coal and the voice said, "This man is shoveling coal" instead of telling why or how he was doing the work. This is, of course, an extreme example, but there are many degrees of the evil where the script betrays little if any appreciation of the power of the properly used audio-visual combination. Such a fault may be due to the fact that the script has been written by a "copywriter" rather than one trained in writing for the screen.

THE "GET YOUR MONEY'S WORTH" FILMS: These films are sometimes due to the client's wish for "big value" in number of frames, running time or both, or can be due to a producer's wish to convince a client that he is getting a lot for his money. Such a film can have too many frames which "rabbit-hop" along at a faster pace than is justified or required by the narration. Confusion and lack of favorable impression often result. Then there is

the drawn out and sometimes "padded" film for that client who wants a "long show" for his money.

Usually the same story could be better and more impressively told in a third less time, with more carefully composed frames and a narration void of sterile words and rhetoric.

THE "WESTMINSTER CHIMES" FILM: This is a film where the "bell," the sole purpose of which is to alert the operator for a frame change, is so loud or of such strange sound that it becomes distracting and interrupts continuity. With the great improvements in projection equipment, there is no excuse for this error today.

Seldom does a slidefilm fall exactly into any one of these tantalizing categories, but rather it may include some of the elements of more than one. This is naturally so because if skill and experience in writing and production are missing, it is easy to compound mistakes and get into a lot of trouble.

SLIDEFILMS ala CARTE

Some Trite Treatments to Avoid in Sound Slidefilms

by J. LeRoy Gibson, Writer, Producer

PHERE ARE MANY competent producers making wonderfully fective sound slidefilms for clints who establish their value by se. But to take inventory of persting problems is always interesting, sometimes amusing and former necessary for the advancement of the art.

The day has long passed since sound slidefilm was generally oked upon as a sort of parazed motion picture or a cheap obstitute for one. However, the titude still persists in some quara-

There is no exact formula—and is natural that there will always a sincere conflict of opinions, as techniques, for the established andards are very broad. But extrain elements of subject matter and production deserve special attention for the good of the me-

dium, the producer, the sponsor —and incidentally the audience.

The production of an effective sound slidefilm is not an easy job. The talents that go into its conception are worthy of their hire and the artistic and mechanical skills employed in its production, when of high quality, require substantial investment.

There are certain types of treatment which should be avoided. The most common of these seem to be:

THE PARALYZED MOTION PICTURE: Here static people with frozen features insist on speaking from the screen, often entering into dialogue. We call them talking cadavers. They betray their own medium by trying to make it what it is not. This is quite a trick, but treally never works, and is a confession of creative weakness.

THE LOPSIDED FILM: In this film the audio and visual are not equally balanced in either context or impact. The narration may be strong but weakly illustrated, or the opposite situation may exist, where the visual has a punch not not supported by the text.

THE TANDEM FILM: This is where the audio says to the ear identically what the visual says to the eye, so that one contributes in no way

Left: scenes from Transfilm's 23frame color sound slidefilm for General Foods' Instant Swans Down Cake Mix, shown at lunchons introducing product to food editors of press.

I Still Haven't Bought the Hat

by William Alley, Exec. Vice-Pres., Industrial Film Producers

THERE HAS BEEN a lot of talk in the papers recently about lack of salesmanship. It is true that sales training, by and large, has been neglected in the seller's market that has existed since World War Two.

This so-called recession simply means that we are reverting to the buyer's market which is our normal condition.

The thorough-going sales training programs that featured the 1930's brought sound slidefilms to their greatest usefulness. The need is sharper now than ever—if you believe—and I do—the surveys that indicate extreme indifference to customers on the part of salespeople everywhere.

As a matter of fact, I went into the Stetson Hat Store on Fifth Avenue a few weeks ago to buy a hat. I needed a hat. I wanted a hat. I had every intention of buying a hat.

I might as well have stood in bed. Nobody ever so much as said hello. I felt like an intruder. I figured 20 minutes of this peaceful serenity was enough and walked out—still undisturbed and undisturbing. And—say, Ike—1 haven't bought the hat yet.

So—let's get back to fundamentals—if it's only how to treat customers like people.

That's where slidefilms really rise and shine!

Listing Correction: the 1958 Production Review

☆ Within thousands of lines of essential data listing film producers in our recent 8th Annual Production Review, only two corrections have been requested:

I. Under Tiesler Productions' listing (Metro. N. Y.) title credits should read: H. K. Porter Company, Inc. and their Delta-Star Electric Division and Quaker Rubber Division (not separate companies).

2. Add to Telic, Inc. listing (also Metro. New York area) the name of Will Sparks as Story Editor of that firm.

A supplement to the 8th Annual Production Review will appear in these pages next fall, listing new firms.



Media Magic

SPONSOR: Holiday Magazine

TITLE: Holiday Kaleidoscope, 20 min., color, produced by United States Productions, Inc.

☆ It would be a mighty dull media man who didn't know by now that HOLIDAY is much more than a travel magazine. But lest he ever forget, HOLIDAY takes constant pains to remind him that the big Curtis publication reflects a wide range of interests.

One way this is done is via a new film which is now being presented to advertising customers. Designed to be as different as HOLIDAY is different, the film is mostly photographed right out

of the magazine.

Leading contributor Clifton Fadiman and Editor Ted Patrick open the movie by talking about HOLIDAY—what it is meant to be and how it is put together. They point out that the well-contrived "Holiday Mood" is a stimulus to advertising readership, and reaches people when they are in a mood to buy.

To show how this comes to be, the film ranges through the editorial and advertising pages of the magazine while the simulated voices of William Faulkner, E. B. White, Irwin Shaw, Arthur Miller, J. R. Ullman and others talk about pieces on places and things they have written for HOLIDAY.

HOLIDAY's pages—on film—are almost as beautiful as the original, which is saying something. The picture is a soft-sell, almost "mood" piece. Space buyers should be sitting ducks after this.

Tennessee Valley Development Depicted in "This Is TVA"

☆This Is TVA, a 29-minute color motion picture on the resource development program in progress for the past 25 years in the Tennessee Valley, has been released by the Tennessee Valley Authority.

The new film includes an animation sequence showing how the system of dams operates for flood control, navigation and power production. In 16mm prints, the film is being made available on a free loan basis to television stations, civic clubs, community organizations, engineering and other technical societies and schools.

This Is TVA was produced by Sam Orleans Productions. Requests for booking should be directed to: Information Office, TVA, Knoxville, Tennessee.

WHY DID THE PLANT CLOSE? SIX CLUES FROM THE FILM "EVERYBODY KNOWS"



Grocer: Me, a profiteer? That's rich. I never charged so much and made so little in my life.



Union chief: I got you higher wages year after year . . . I didn't let you guys down once . . .



Stockholder: when they stopped paying dividends, I didn't even have enough to live on . . .



Former salesman: it got so bad we couldn't sell our products for what it cost to make them.



Ex-president: we got in trouble when wages increased and output per worker per day did not . . .



Worker: but we just had to hav more money. You know what' happened to the cost of living.

Hard Facts for a Soft Economy

A Timely Picture Provides Answers for Today's Business

SPONSOR: Borg-Warner Corp.

TITLE: Everybody Knows, 15 min., color, produced by Galbreath Pictures, Inc. Distributed by the Chamber of Commerce of the U. S. (rental basis).

☆ A provocative analysis of the economic paradox of higher prices and growing unemployment is supplied in *Everybody Knows*, 15-minute color film sponsored by the Borg-Warner Corporation and distributed nationally by the Audio-Visual Services Department of the Chamber of Commerce of the United States.

Everybody "knows" that higher wages are good for business. Pay people more, they can buy more. Everybody "knows" that it's the race for profits that causes higher prices. True or false?

Relating wages and prices to productivity, this film spotlights vital facts about the cost of living and exposes nine common fallacies in today's business economy. It endeavors to explain how we can continue to raise living standards without inflation.

Through the image of worker Bill Richards, a victim of unemployment when his factory closes, the views of a merchant, the expresident of the union local, a former shareholder and a salesman and the president of the failing company, all shed light on the disaster.

The company salesman and president complete the story: the public won't pay for something it doesn't get. Prices rise to cover wage costs but products don't increase in value. But increasing costs turn plant profits into losses. the layoffs start, everybody loses.

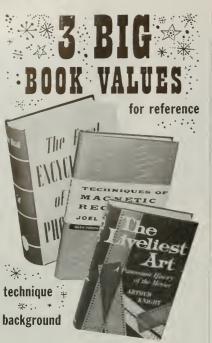
Good scenes in Everybody

Knows show workers punchin out for the last time at the factory the thoughtful faces of worker riding home . . . The character are well played with believeabl (if lengthy) lines and the net result is a timely contribution to the economic education of Mr. and Mrs. Average American.

Everybody Knows is available on a 3-day rental basis at \$5.00; full week is \$10.00. Print may be purchased for \$110.00. Contact Audio-Visual Services Dept. Chamber of Commerce of the U. S., 1615 H St., N.W., Washington 6, D. C.

Below: producer Dick Galbreath checks script with writer Normal Weissman (seated below).





The Focal Encyclopedia of Photography

Now-the one up-to-the-minute working reference on photography!

Spanning an entire library of photographic theory and practice, the new Focal Encyclopedia features 2,000 articles covering every aspect of photography including cinematography. Complete with 400 choice photographs and over 1500 pictorial diagrams, this authoritative volume is clearly written and alphabetically arranged for speedy 1,468 pages \$20.00

Techniques of Magnetic Recording

By Joel Tall

With a Foreword by Edward R. Murrow

In this unique reference guide, Joel Tall, C.B.S. expert on tape recording, describes the techniques used by professionals in broadcasting, telecasting and movie-making. More than a handy guide, it is a complete course from basic theory and equipment to specialized methods and uses in education, entertainment, business and industry.

472 pages glossary bibliography \$7.95

The Liveliest Art

A Panoramic History of the Movies

By Arthur Knight

This spirited and scholarly history of the movies also features data on the latest wide screen processes, a list of rental agencies of 16mm film, an index to 789 film titles and a survey of the 100 best books on film. "A 'must for industrytes' bookshelves."-Variety 383 pages illustrated \$7.50

Order these books from your bookseller or write

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PREVIEWER'S FILM OF THE MOIS

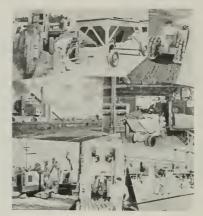
Koehring Film Shows Why Comp Leads in Construction Equipment

SPONSOR: The Koehring Company.

TITLE: This is Koehring, 20 min., color, : >duced by The Jam Handy Organization, Inc.

The Koehring Company of Milwaukee is proud of the way its people build heavy construction equipment-excavators, cranes, concrete mixers, hydraulic presses, pavers; proud of its diversified production lines in plants across the United States and throughout the world.

To express its management's pride to the company family as well as to present and prospective customers, Koehring has sponsored a



A montage of scenes in "This is Koehring."

new 20-minute motion picture in color, This is Koehring.

Outlining elements in Koehring's industrial success, the film presents the company's plants and employees; its research, development and testing operations, and its equipment doing important jobs. The film emphasizes that people are the most vital element in the company story and that their craftsmanship and loyalty have enabled Koehring to extend its leadership over five decades and more.

Koehring is proud of a father-and-son tradition, of its personal development programs for promising young men, and proud of the relationships maintained with personnel in in plants overseas.

The Jam Handy Organization, Inc., of Detroit, produced This is Koehring. The film is being shown to the sponsor's several divisions, to distributors and salesmen, sales prospects, general construction groups-and to audiences of college students seeking new careers in the industry.

Communicate to SELL Products • Ideas • Methods With BUSINESS FILMS



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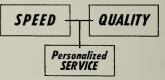
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Your Film Deserves

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You pay only \$439* to get famous Pageant performance: sparkling, bright pictures filled with detail, because the Super-40 Shutter gives 40% more light than ordinary shutters at sound speed; easy setups, because reel arms fold into place, without turning a screw; lifetime lubrication, so you need never worry about interrupted schedules.

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Let a Kodak Audio-Visual Dealer put the new AV-085 through its paces. Or write for complete details. Either way you're off to a good start toward making your budget buy more.

*List price subject to change without notice.



With the new Pageant AV-085 you get top performance for just $$439^*$$. This new design incorporates important Pageant features at a price that makes your budget go further.



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EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.









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Now you can record and playback every word of every important meeting and make presentations in full-dimensional stereophonic sound... with the American Concertone Audio-Visual Tape Recorder. Here is a recorder of the most advanced design—a recorder that will do everything any other recorder will do...plus...it can be pulse-synchronized with slide films, and operated by remote control. Five push-buttons provide complete, effortless control; tape can be stopped and edited exactly at any desired spot. Uses reels up to 10½" for three hour scontinuous recording. Can be operated in single track, too. Write to Dept. C3.

AMERICAN CONCERTONE

By the Audio Division of American Electronics, Inc. 655 West Washington Blvd., Los Angeles 15, Calif.



PREVIEWER'S FILM OF THE MONTH

Dun & Bradstreet Case Histories Shown in "Small Business U.S.A."

SPONSOR: Dun & Bradstreet, Inc.

TITLE: Small Business U.S.A.—The Story of Main Street, 30 min., b/w, produced by Wilding Picture Productions, Inc.

☆ Some years ago, A. M. Sullivan, Dun & Bradstreet's Director of Public Relations and Advertising, kept a record of the ups and downs of a business block on Long Island. It was a typical block, in somewhat typical times, with successes and failures very much in proportion to national averages.

Mr. Sullivan's records have now provided the case history background for a new film just released by the Mercantile Agency for the guidance of small business management.

Small Business U.S.A. is the story of these small businesses as seen through the eyes of an accountant. The location, though based on reality, is the fictional town of Sheppard Center and the "Main Street" could be any street, in any town, in the United States.

George A. Hester, the accountant, opens the presentation by repeating the frequently asked question, "Is there a formula for success in business?" He then proceeds to develop the theme and is assisted by a lawyer, a banker, a Dun & Bradstreet credit reporter and several businessmen.

The story is told in episodic form, using limbo sets, by visits to, and conferences with, the owners of small business: a drug store, a boys' wear store, a machine shop, a hardware establishment, a ladies' apparel shop and a grocery store. Each has a story to tell and it is the story of *Small Business U.S.A.*

The film presents the different situations behind the store fronts. It illustrates the problems faced, how they're surmounted, and when they're not.

The film is now available for general distribution to interested educational, business, religious and social organizations at a rental fee of \$2.75. Ideal Pictures, Inc. is the distributor.

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Illinois Sponsors Mental Picture

Rehabilitation of the mentally ill is the subject of a motion picture being produced for the Illinois Welfare Department by United Film & Recording Studios, Chicago. Cast of 30 actors will be featured in location scenes shot in state hospitals.

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PICTURE PARADE

Education '57" Tells Public lard Facts About Schools

Ninety-five-thousand teachers esigned in 1957. There were 35,000 public school faculty variancies reported and a shortage of 59,000 classrooms were claimed in 1957. Ten per cent of parents with school-age children attend TA meetings. Of every 10 high school students, four do not finish high school, three go to college and of these three, only one ind "one-half" graduate.

Views of U. S. Commissioner

A pretty picture? It is a picture et in 30 minutes of documentary totion and entitled *Education '57*—a filmed report to the nation by I. S. Commissioner of Education awrence G. Derthick.

Education '57 is being sponpored by the U. S. Office of Education to show the public critical acts about America's educational roblems.

One clue to the educational roblems is indicated in the stastic—10% of the parents at end PTA meetings. While many of the problems will have to be olved outside PTA meetings, the roblems don't stand much chance of solution until a substantial poron of the parental public undertands them.

Appearing in the film, Commisoner Derthick says that all these ducational problems result from ne public's concept of education. his concept lacks thought for ne needs of future generations, e says. He maintains that the ublic has little knowledge of that can be done and why it nould be done immediately.

Whose Responsibility Is It?

Derthick warns of an increasing public tendency to expect the shool to accept too many responbilities earlier borne by the home, the social club or the civic organition.

Education '57 strives to send ome the idea that the school has vital part in national security and nat the cost of adequate facilities nd teaching personnel today may e far less than the cost of a scarcy in educated men and women f the next generation.

An effort will be made to oranize special distribution plans to that the film may be shown to arent-Teacher Association groups aroughout the nation. For availbility details contact the distribtor: United World Films, Inc., Educational Dept.), 1445 Park avenue, New York 29, N. Y.



The "399" is the most versatile 16mm sound projector available today. As the chart below shows, it offers more advanced features, more exclusive features, than any other projector. In over-all quality it has

no parallel, yet its basic price is onl \$499.95. It is the finest value of all soun projectors. Ask your A-V dealer to demor strate, or write Bell & Howell Company 7108 McCormick Road, Chicago, Illinois

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399 SPECIALIST	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BRAND A	No	No	Yes	No	Ņo	No	No	No	No	No
BRAND B	No	No	No	No	Yes	No	No	No	No	No
BRAND C	No	No	Yes	No	Yes	No	No	Yes	No	No
BRAND D	No	No	Yes	No	Yes	No	No	No	No	No



- . Exclusive new "zoom" lens* (f/1.6) djusts picture size to fit screen without loving the projector. One lens serves for ifferent size rooms.
- Sapphire parts at five film handling oints deliver 400% longer life . . . years f trouble-free service.
- B. Reverse operation for more effective istruction. Operator can stop, review, ten reverse and view again.
- . Rewind release automatically sets rojector for "forward" after rewinding. xtraordinarily fast, 399 rewinds full our's show in 2 minutes.

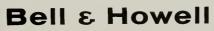
- **5.** Still picture clutch lets you stop film on single frame for indefinite period.
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- **8.** Frame counter* lets you measure elapsed time for any sequence.
- **9.** Factory sealed lubrication eliminates need for oiling.
- **10.** Automatic loop setter* eliminates "fluttering;" reforms loops without interrupting show.

- **11.** Hour meter* records running time; aids scheduling.
- **12.** Threading is so simple that even a child can do it.
- **13.** Top mounted reels let you set up on any table or desk without dangerous overhang.
- **14.** Powerful 15 watt amplifier for full volume in large auditoriums. Will power 2 large speakers.
- 15. Convenient self-contained speaker can play within case or from any point in the room.

 $*Optional\ features$

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PICTURE PARADE

"Ship Best Way"—by Air, Says United Air Lines Film

Advantages in the use of air freight in national distribution programs are dramatized in *Ship Best Way*, a new color motion picture released by United Air Lines for free loan showings.

Based on case histories, the 28minute film centers around a traffic manager whose company desires to lower operating expenses to meet competition. Air freight enables the company to alter its distribution program and to make savings.

Ship Best Way was produced under the supervision of United's sales and advertising departments. The film is available to shippers and sales groups, trade associations, service clubs and other organizations.

Requests for prints should be directed to R. L. Mangold, manager of cargo sales, United Air Lines, 36 South Wabash, Chicage 3, Ill.

"In Europe With You" Depicts Overseas Air Trip Pleasure

☆ A dream-come-true vacation for those with plane tickets is the pictorial promise of *In Europe With You*, a new 30-minute trave promotion film in color sponsored by Swissair. Swissair calls itsel "The Airline of Switzerland."

A honeymoon couple fly via Swissair from New York to Europe. They visit Cologne and Frankfurt and they steamboa along the Rhine. They see Geneva, Milan, Rome, Palma de Mallorca, Madrid, Toledo and Lisbon Among highlights that they and the audience have to remember are a sight-seeing trip through the Eternal City, a Spanish bullfigh and a breathtaking flight over the Alps.

In Europe With You is avail able to clubs, churches and othe groups on free loan from Swissai offices in New York, Chicago Cleveland, Washington, D. C. San Francisco, Los Angeles, At lanta and Dallas.

Navy's Career Guidance Film The U. S. Department of th Navy has released for student career-midance a 28-minute docu-

Navy has released for student ca reer-guidance a 28-minute documentary in color entitled, Nav Wings of Gold. This new film produced by The Jam Handy Organization, Detroit, pictures the training program that produce naval aviators acknowledged to be among the world's finest youn pilots of the jet age.

Burlington Railroad Shows "Mr. Dodds Goes to Colorado"

Mr. Dodds Goes to Colorado, a 28-minute color motion picture publicizing the pleasures of vacationing by train from Chicago to Colorado, is being distributed by The Burlington Railroad.

Observing the experiences of a couple who travel from the big city to the beautiful state via the Vista-Dome Denver Zephyr, the ilm calls attention to the luxuries of the train. In Colorado, the amera moves through Denver, Colorado Springs and the state's inforgettable natural attractions.

For information on the securing of prints of Mr. Dodds Goes to "olorado, contact the sponsor at: Public Relations Dept., Chicago, Burlington & Quincy Railroad Company, 547 West Jackson Blvd., Chicago 6, Illinois.

'Friendly Man" Shows Where hat Good Humor Comes From

Spring having sprung, Good fumor men will soon appear in orce. Timely promotion, then, a new 13-minute film, The riendly Man, sponsored by Good lumor Corporation.

The Friendly Man features a rip through Good Humor's Brooklyn, N. Y. plant. Shown are he manufacturing processes of arious types of icecream products. The Friendly Man was produced color by Siodmak Cine Producons, New York City.

deal Toy Corp. Releases a ourth Film, "Lucky Bernard"

Ideal Toy Corporation has comleted its fourth public service lm, Lucky Bernard, which is now eing released to television staons and schools.

The 13-minute, b/w film preents the story of 12-year-old ernard Williams who was desigated a "junior ambassador" to outh America. His assignment as to distribute thousands of deal toys to underprivileged chilren in Peru, Ecuador, Colombia nd Panama last December.

Accompanied by Santa Claus, ernard was welcomed at each op by throngs of youngsters and ave each child what probably ould be the only toys he would eccive all year.

Traveling with Bernard was lew York TV star, Ray Forrest, ho directed the photography.

Lucky Bernard, written by Ideal ublic relations director, Melvin lelitzer, takes youngsters on an

What's New in Sponsored Pictures

Air and Rail Films Share Screens With Food, Toy Titles

exciting visit to South America, where they will see and do things with Bernard in a once-in-a-lifetime trip.

"Admirals in the Making" Gets 5549 Group Showings

Admirals in the Making, a 1312minute motion picture, has had 5549 community showings and 314 telecasts since its release, according to a report from the distributor, Association Films, Inc. Three-hundred prints of the film are in constant circulation through the professional distribution company and through 74 affiliated Dairy Councils, Association re-

"The Wonder Wood" Tells Story of Wood Preservation

The Wonder Wood, a new 21minute motion picture telling the story of pressure wood preservation, has been released by the sponsor, Osmose Wood Preserving Co., Buffalo, New York.

A broad promotional film, The Wonder Wood was designed for television showings. In color, it cites the many qualities of wood and wood's certain weak pointsand how they are eliminated.

For information on the film's availability, contact: Joseph M. Bray, Osmose Wood Preserving Co., 980 Ellicott Street, Buffalo 9, New York.

"Montana and the Sky" Shows State's Wide Use of Airplane

Above Montana, the sky gives light and life to a big state full of western glories - rich mountains and rich ranches, cattle drives and rodeos, ranchers and prospectors and Indians dancing for the sun.

A state where the antelope play -as do the moose, the bears, the deer and the elk. Virginia City, Yellowstone National Park, Glacier National Park. People farming, riding, hunting, fishing, digging in the wealthy earth.

Providing an omniscient eye and a high-lifting hand over this mountainous land is the versatile airplane. How the airplane works for this state and its people is the interesting modern-frontier subject of Montana and the Sky, a new 17-minute motion picture sponsored by the Montana Aeronautics Commission.

Montana and the Sky documents the many jobs done by the airplane in Montana's skies. The Montana airline system is seen in action. Depicted are flying ranchers, the works of air marking, crop spraying, smoke jumping, mercy flights and an airborne sheriff.

Linked to the story of wings and western progress is a brief history of Montana and a suggestion of the character of the state and its people. Because it "represents an unusual record in the field of Americana," Montana and the Sky has been selected for the Library of Congress Permanent Motion Picture Collection. The documentary was produced by Film Originals.

A color print of Montana and the Sky is available for \$97.00; a black white print for \$67.00. Contact: Montana Aeronautics Commission, Post Office Box 1698, Helena, Montana.

"Canada's Carpet Craftsmen" Sponsored by Harding Carpets

☆ The story of today's counterpart of an age-old industry-carpet making-is attractively told in Canada's Carpet Craftsmen, (18 min., color) written and produced by Crawley Films for Harding Carpets Ltd.

The whole sequence of Canadian carpet-making is described in the film-how carpets are designed, where the materials come from, how they are woven and dyed, how different types are produced.

Designed for showing to the general public, the film is available from Harding Carpets Ltd., Brantford, Ontario, Canada.



Time...

Summertime ... when your prints are out of circulation for a while. That is the ideal time to have them restored to good condition through Peerless servicing:

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Slidefilm Talk

Pennzoil Using Slidefilms for Regional Sales Meetings

☆ Pennzoil Division of South Penn Oil has released two new sound slidefilms for use in current regional sales meetings.

The new sales trainers are: Power and Pennzoil, a 15-minute color slidefilm on motor oil for automobiles, and Pumping More Profits, a 10-minute black/white slidefilm on gasoline selling.

Both films were written by the Film Department of Fuller & Smith & Ross, Inc. and produced by Cinecraft Productions, Inc.

Simpson Co. Uses Tape, Slides

☆ Simpson Electric Company, Chicago, has recently released a new heating, refrigeration and air conditioning service program consisting of 48 color slides and a 36-minute taped talk. The program is designed to help service men use their Simpson test equipment more efficiently while in the shop or on service calls.

Slides show various Simpson equipment in use on different kinds of equipment; the tape gives a running narrative of the individual problem and its solution.

Arrangements for using the pro-

gram may be made through any of the company's 35 area representatives, or through Simpson's home office in Chicago.

New Slidefilm Shows How Right "Attitude" Pays Off

☆ Your Attitude is Showing, sound-color slidefilm of 47 frames, is part of a new training program package distributed by United World Films. Included in the complete kit are a mobile on the "attitude" theme, a set of "attitude" cards for day-to-day guidance, a meeting leader's guide and a supervisor's follow-up guide.

Designed to help train employees to take a positive approach in their relations with customers, the motivation program covers such common attitudes as "What's in it for me?" "Don't ask me; I just work here," "I'm too good for this job," and similar patterns of thinking which many people express in their actions without being aware of them.

Where to Get Preview Details

The slidefilm shows how a "positive" effort pays off in business, at home, and in social contacts. Information on the use of the program is available from United World Films, Industrial Film Dept., 1445 Park Avenue, New York 29, N. Y.

Slidefilm Helps to Tell DuKane's "Fliptop Story" ☆ A new sound slidefilm pro-

at the sound stidential production has been developed to help tell the sales story of the Du-Kane Corporation's new Fliptop projector.

Visual Aid for Producers' Use

Produced for DuKane by the Cal Dunn Studios, *The Fliptop Story* is designed to serve two purposes: to help dealers and distributors of DuKane equipment demonstrate the new machine to prospective customers, and to show these customers how they can use the projector in their own point-of-purchase selling.

The filmstrip begins by demonstrating the speed and ease with which the projector can be readied for use, and by outlining its construction and operating features. Major portion of the film emphasizes the possibilities of point-of-purchase selling with the new light-weight projector, and shows it in use by several businesses which have integrated it into their sales operations.

How to Obtain This DuKane Show

Prints of the demonstration slidefilm are being made available to DuKane distributors and dealers to help them tell the story of the new product to business and industrial prospects in their territories.

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"Automation" Film Presents Technical Wonders, Problems

Automation—the logical payoff in mechanization—is an electronic enigma as it rises in our industrial midst. Those who look are amazed at strange new factories which appear to operate themselves. But the vision of a world radically relieved from manual labor is inhibited by fears about the all-out transition from muscles to buttons, fears about economic and social changes —particularly a thing called unemployment.

Blessing or curse, automation is arriving and opinions should be informed. With this in mind, a new motion picture, *Automation*, is being distributed on a sales basis by McGraw-Hill Book Company.

To clarify the problems of the new technology, Edward R. Murrow and Fred W. Friendly, co-producers of television's *See It Now*, present in *Automation* a range of viewpoints. Contrasted in the 84-minute film are the reactions of a union worker, a college professor and a top business executive. The latter two spokesmen are Professor Gordon Brown, head of the Department of Electrical Engineering, M.I.T., and Thomas J. Watson, Jr., president of International Business Machines.

The film reports on automation now in use in numerous industries—automotive, aviation, baking, electronics, magnetic tape, nucleonics, oil refining, plastics, television, steel. A Russian application of automation is shown.

Automation should be of interest to all adult audiences. The film is being recommended as a visual aid in business, industrial and technological studies. Purchase price of Automation is \$275.00 per print. It is available from: McGraw-Hill Book Co., 330 West 42nd Street, New York 36.

"Punch Press Guarding" Film Shows Press Safety Devices

☆ Punch Press Guarding, an 11-minute motion picture in color, has been designed to show management and workers the various guards which will protect workers on diverse punch press operations. Produced for the Industrial Accident Prevention Associations of Ontario, Canada, the film is being distributed in the United States by International Film Bureau, Inc., on a sales basis.

The new film depicts the duties of the punch press set-up man. It shows many types of presses, the set-ups required for safe guarding

The Film Librarian's Corner

and the guard adjustments possible. Such operations as blanking, shearing, forming and embossing are pictured.

Following some shocking examples of injuries experienced on punch presses, the film shows the guards which are available, the operations for which they are suited and the correct set-up of each guard. The importance of the set-up man in providing safe punch press operation is stressed. No guard provides sufficient protection unless it is properly adjusted, the film warns.

Punch Press Guarding was produced by Campbell Productions. A print may be purchased for \$115.00 from: International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Illinois.

Board of Fire Underwriters Notes Film Library Addresses

☆ Attention, users of films from the National Board of Fire Underwriters: the National Board's film distributor—the Bureau of Communication Research, Inc.—now is located at 267 West 25th Street, New York 1, N. Y.

The new telephone number is ORegon 5-5330. Requests for films should be sent to the West 25th Street address.

The National Board of Fire Underwriters' California office, at 465 California Street, San Francisco 4, will continue to handle film requests originating west of the Rockies. However, all requests for films which are to be telecast should be addressed to the Bureau of Communications Research.

Bureau of Mines Circulates Films to 14 Million in 1957

☆ Group audiences totaling an estimated 14 million persons saw industrially-sponsored motion pictures circulated in 1957 by the Bureau of Mines and cooperating distributors, the Department of the Interior has announced.

Covering 58 subjects, the freeloan films were shown 237,128 times, a greater than 10,000screenings gain over the high established in 1956. In addition to the circulation to group audiences, an estimated 18 million persons saw the films on television.

The most popular films in the Bureau's 1957 circulation included the State Resources subjects: California and Its Natural Resources, sponsored by Richfield Oil Corporation; Texas and Its Natural Resources, sponsored by Texas Gulf Sulphur Company, Inc.; Arizona and Its Natural Resources, sponsored by Phelps Dodge Corporation; Washington and Its Natural Resources and Oregon and Its Natural Resources, both sponsored by Richfield.

Mineral Commodities subjects completing the favored 10 films were: The Petrified River—Story of Uranium, sponsored by Union Carbide Corporation; A Story of Copper, sponsored by Phelps Dodge Corporation; The Drama of Steel, sponsored by Inland Steel Company; Sulphur, sponsored by Texas Gulf Sulphur Company, Inc., and Evolution of the Oil Industry, sponsored by Sinclair Refining Company.

Each of these films was shown more than 6,500 times during 1957. Group showings of the films were at schools, colleges, universities, at meetings of associations, business and civic clubs, scientific societies and similar organizations.

All films in the Bureau's library of 6,200 prints are sponsored by private films or industrial organizations which pay costs of producing them and provide copies for circulation by the Bureau and by cooperating distributors at schools, libraries and universities in approximately 40 states, Alaska and Hawaii. The 16mm films all are with sound and nearly all are in color.

Added to the Bureau circulation list last year was *The Copper Network*, sponsored by the Phelps Dodge Copper Products Corp. Already in heavy demand, this film tells the story of copper wire and cable production and uses.





Above: Retired Army Major J. C. Waldron conducts audio-visual aids class at Los

Army's L. A. Film Exchange Serves 178,000 Sq. Mi. Area

A Serving one of the most widespread geographical areas anywhere is the U.S. Army Signal Corps Film and Equipment Exchange in Los Angeles. Working out of headquarters on the 14th floor of the Federal Building, the exchange provides a fast and convenient film service to military detachments, large or small, in an area encompassing more than 178,000 square miles of the far southwestern United States.

The service covers military people in all of Arizona, part of Nevada (including Las Vegas), and all of California south of the 36th parallel.

In size, this territory compares to the entire Second U.S. Army area, which includes the states of Pennsylvania, Ohio, Kentucky, West Virginia, Virginia, Maryland and Delaware.

The unit stocks a library of more than 3,000 prints of military motion picture training and information films, film strips and transparencies. New films are added to the library continuously.

Standard operable transparencies are a new addition to the exchange's audio-visual training aids, which are available to commanders Below: Major Waldron (ret.) is in charge of Army's Los Angeles Film and Equip-ment Exchange. He is discussing air safety films with John M. Rogers (right), coordinator of Aviation Safety Division at the University of Southern California.



and training personnel throughout the area.

The exchange also provides projectors and other equipment, conducts classes to train qualified operators, and publishes a guide offering data on latest developments in this field.

Maj. James C. Waldron, retired, director of the exchange, estimates that about 250,000 people view showings of Army motion picture film during the peak winter threemonth period. Besides both active and reserve Army personnel, these include high school and college students, professional and service club members, and the general public.

Maj. Waldron helped pioneer the use of motion pictures in Army training. He now specializes in the transparency process, which he considers an inexpensive and versatile means of visual instruction.

Maj. Waldron's staff includes John A. Smith, section supervisor; Sgt. 1st Class William P. Allen, in charge of supply; Noel J. Guillen and Pvt. 1st Class Ludwig J. Schlies, film storage and issue branch: and Mrs. Dorothy Naugle, who does the administrative

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Oxberry Animation Stand Available in N.Y. for Rental

An Oxberry Animation Stand is now being offered for rent by the hour, day or month at the still photography studio of Mort Corwin, 480 Lexington Avenue, New York.

Mr. Corwin, whose business is non-competitive to the industrial field, is making the stand, camera and a full range of accessories available either with, or without an operator.

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Mel Dellar (conter) new Exective Priducer of MPO Productions Inc., West Coast Operation is greeted in New York by President Judd Pollock (left) and Marvin Rothenberg (right) Vice-President.

MPO to Use Republic Studios for West Coast Production

MPO Productions, Inc. has arranged with Republic Pictures Corporation for the use of the entire Republic lot and facilities in Hollywood for the filming of television commercials and sponsored films.

MPO has moved into offices on the Republic lot which will be the company's west coast headquarters with Mel Dellar as Executive Producer in charge. Mr. Dellar was formerly Production Manager and Director with Warner Brothers Commercial Department.

According to the MPO-Republic agreement, studio space and editing facilities at Republic will be made available to accommodate MPO's entire West Coast production schedule.

Olds Named Creative Chief at Alexander Film Company

☆ Bob Olds has been appointed to the new post of creative director at Alexander Film Co., Colorado Springs, Colorado, He will supervise Alexander's film production techniques and be responsible for final approval of all theater and television commercials and industrial films produced by the studio.

Olds' appointment was announced by James A. Anderson, vicepresident in charge of production. Anderson said that Olds will work closely with the sales departments on pre-planning activity and meet with clients and production department heads on phase planning before film production.

Ray C. Ebeling, formerly assistant production manager for Alexander has been named administrative assistant to Olds. Victor King, formerly assistant stage manager, has been promoted to stage manager.

Olds formerly was head of tw film production at McCann-Erickson, Inc., New York, where he devised new film techniques and production methods. His earlier ex-

perience includes production as-

People who make Pictures

News of Staff Appointments Among the Producers

signments with Transfilm, Inc. and Loucks and Norling Studios and independent tv film production.

Bob Olds, Alexander Creative Chief



Name Harder Production Chief of Fred A. Niles Productions

William E. Harder has been appointed production manager of Fred A. Niles Productions, Inc., according to Fred Niles, president of the Chicago-Hollywood film company.

Harder replaces Thomas R. Ryan, resigned. Prior to his appointment as production chief, Harder was supervising editor.

He has been associated with Fred Niles since 1952. During his first three years with Niles, he was a director of industrial and television films, location unit manager, assistant production manager and studio manager.

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Two Account Execs Named by Wilding Picture Productions Inc.

☆ Two account executive appointments have been announced by Wilding Picture Productions, Inc. Henry A. Houston has been appointed account executive in the



Henry Houston to Wilding, Detroit company's Detroit office and James W. von Brunn has been named account executive in the New York office.

Houston formerly was a department head at Wilding-Henderson, lnc., in Detroit, a subsidiary of Wilding. Prior to joining the Wilding organization he was associated with Amos Parrish & Co.,



J. W. von Brunn to Wilding, N. Y.

Ross Roy, Inc., Kenyon & Eckhart, Inc., and J. Walter Thompson Co.

Before coming to Wilding, von Brunn was a television film producer for McCann-Erickson, International, N. Y., and previously had his own art and tv consulting firm and was an art director at Benton & Bowles in New York.

Hugh Kelley, Jr., Appointed Playhouse Pictures' Editor

☆ Hugh Kelly, Jr., has been appointed film editor for Playhouse Pictures, Hollywood animation specialists, by Adrian Woolery, president.

Kelly formerly was an animation film editor with Walt Disney Studios and previously was associated with Consolidated Film Laboratories and the Technicolor Corporation.

Feldman to Pelican Films as Vice-President of Sales

☆ Eli Feldman has joined Pelican Films, Inc., New York producers, as vice-president in charge of sales.

Feldman will function as a member of the studio's planning board with Joe Dunford, president—in charge of production, and Jack Zander, vice-president—in charge of animation direction. Feldman formerly was in charge of sales for U. P. A. Pictures, New York.

Maranz Named Account Rep for William P. Gottlieb Co.

☆ Irving L. Maranz has been appointed as account representative for William P. Gottlieb Co., New York City, producer of sound slidefilms, filmstrips and picture books.

Maranz formerly was a sales representative for the Sperry Rand Corporation and has several years of teaching background in public and private schools.

Lawrence Elected Veep at Loucks & Norling Studios

☆ Howard M. Lawrence has been elected vice-president of Loucks & Norling Studios, Inc., New York City. The firm is one of the oldest in the industrial film business, having been formed 34 years ago.

☆ George Cannata has joined Robert Lawrence Productions as Storyman and Creative Designer. He most recently was employed with Ray Patin Productions in Hollywood and prior to that was with TV Spots. He studied art at the Instatuto Allende in Mexico and graduated from the Chouinard Art Institute in California. His paintings have been exhibited on several occasions at the Los Angeles Art Museum.

Transfilm, Inc., Appoints Ned Smith Creative Director

Appointment of Ned Smith as

a creative director at Transfilm Incorporated, New York City, has been announced by Walter Lowendahl, president of the industrial film and television commerical production company.

Smith will be available as a creative consultant to advertising agencies and industrial firms. He formerly was creative chief at the Raymond Spector Co. advertising agency where he developed copy and storyboards for more than 500 tv commericals.

His ad agency experience covers 18 years in copy writing and copy group head capacities with Kenyon and Eckhardt and Campbell-Ewald. He also served as agency principal with both Humphrey, Alley and Richards and Smith, Hagel and Snyder.

Premier showing of the film was scheduled for the National Association of Retail Clothing Furnishers Convention February 23-26 in Chicago. Film and record kits will be made available through the local chapter of the AIMBW, at cost.

Claire Morris Barrows Now With Hartley Productions

☆ Hartley Productions, Inc., has appointed Mrs. Claire Morris Barrows, former off-camera homes and gardens editor of the recent NBC-TV Home Show, as an editorial and sales associate. Mrs. Barrows will continue her own home furnishings consultation business in Long Island, N.Y.

While she was a writer-producer, Mrs. Barrows won the Dorothy Dawe award, given by the American Furniture Mart for distinguished coverage of home furnishings on tv. She also won the "Apollo" award from the National Association of Summer Furniture Manufacturers.

Before joining NBC, Mrs. Barrows was an editor of Brides Magazine and "Clara Dudley" for Alexander Smith & Sons Co.





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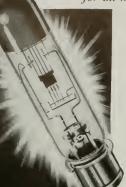
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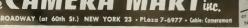
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New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Genarco Electric Changer Shows 70 Slides by Remote

☆ Seventy slides are accommodated in the feed magazine of a new remote control electric slide changer, Model 6800, announced by Genarco, Inc., Jamaica, New York.

The Model 6800 slide changer takes as many as 70 (3½" x 4") lantern slides with cover glasses and binding all around or Polaroid slides in plastic mounts. Operating by pushbutton remote control, the unit changes slides in less than ½ second, the manufacturer states. The Model 6800 adapts to most 3½" x 4" type slide projectors.

There is no need to insert the slides into individual slots. The whole slide pack is placed in the feed magazine and all slides are in reach at all times. After being projected, the slides stack themselves in the receiving magazine. Slides are projected in sequence as desired, the change of image is accomplished with a curtain effect.

The Model 6800 slide changer is priced at \$285.00. Pamphlet No. 257, describing the unit, may be obtained from Genarco, Inc., 97-08 Sutphin Boulevard, Jamaica 35. N. Y.

Bausch & Lomb Optical Co. Adds New Tray to Projector

☆ A new Balomatic "non-spill" slide tray has been announced by Bausch & Lomb Optical Co., Rochester, New York. Spring clips hold the slides in the tray. The trays are packaged in new containers designed for long-time handling and storage.

New Long Play Audio Vendor Out

☆ A new long-playing Audio-Vendor tape recorder accessory for repetitive play-back of recorded talk and music is announced by Cousino, Inc., Toledo, Ohio maker.

New Model ULP-110 uses more than 500 feet of Cousino tape; has approximately one hour of playing time with the Moebius Loop. It can be used with nearly any tape recorder and is especially useful in sales.

Two Pageant Projector Models Announced by Eastman Kodak

☆ Engineering advances are featured in two new 16mm Pageant sound motion picture projector models announced by Eastman Kodak Company, Rochester, N. Y.

Model AV-085, a new "budget" unit, incorporates a specially designed tungsten carbide pulldown tooth, a printed circuit amplifier, a three-wire power cord (with two-prong adapter), and an 11-inch oval speaker.

The Model AV-085 provides forward projection only and operates on 105-125-volt 60-cycle AC. It may be run at both sound and silent speeds.

Amplifier output in the new projector is 8 watts. The unit has



Kodak's Pageant Projector

high and low frequency tone control and includes an 11" x 6" oval speaker in a lift-off baffle cover. The projector's three-wire cord is expected to be particularly valuable in areas where municipal codes require an additional grounding wire for projectors.

The Model AV-085 incorporates such standard AV model Pageant features as folding reel

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arms, single-switch control, loop former, s p r i n g-l o a d e d lower sprocket, fidelity control, Super 40 Shutter and permanent pre-lubrication. Measuring $14\frac{1}{2}$ " x 13" x $10\frac{1}{4}$ ", the AV-085 weighs approximately 33 pounds.

Eastman Kodak also has announced the 1958, 15-watt Pageant Sound Projector, Model AV-

154-S, Type 11.

This model features the new tungsten carbide pull-down tooth and a three-wire cord with two-prong adapter plug and has a 1200-watt lamp capacity. Type 11 Model Pageants accept 1000- and 750-watt lamps, enabling the user to match desired illumination levels.

The Model AV-154-S is available with a Kodak Deluxe Speaker in separate case.

Pushbutton Tape Splicer Shown by Camera Equipment

☆ Ace "Clear-Vision" Tape Splicer, Model II, a new pushbutton unit announced by Camera Equipment Co., Inc., New York City, is said to make possible clean, even splices for all types of film.

The Ace Splicer has a recessed blade. Its method of flat cutting prevents tearing or bending of the film, it is said. Depressed by pushbuttons, the blade springs back into its recessed position. Center bars in the base push the film back up after it has been spliced.

The splicer's nonmagnetic construction precludes harm to magnetic coatings and stripes on film and the splicer makes strong butt or lap, straight or diagonal splices without use of cement or heat, the company notes. The film is spliced with 1½ mil Mylar R perforated transparent tape.

Film width pins are adjustable for 70mm—and down to 8mm and are retractible into the base.

NEW FILM TYPES

DuPont Type 936 "5uperior" 2 All-Purpose, Fine Grain Film

☆ An all-purpose, medium speed film for exterior and interior motion picture production, Type 936 Fine Grain "Superior" 2, has been announced by the Du Pont Photo Products Department, Wilmington, Delaware.

Type 936 is described as having a finer grain than its predecessor in the "Superior" series and as being super-hardened to withstand processing temperatures as high as 125 degrees F. The film develops to normal density and contrast two to three minutes faster than the previous "Superior" 2, now discontinued, the manufacturer states.

Type 936 Fine Grain "Superior" 2 is available in 16mm and 35mm daylight-loading and lab-pack rolls, footage numbered. Its exposure indexes, for use with ASA-calibrated exposure meters, are 80 Daylight and 64 Incandescent.

Super Anscochrome Tungsten Available in 16, 35, 70mm

☆ Super Anscochrome Tungsten film, a fast indoor color film, now is available in 16mm, 35mm (long length) and 70mm sizes.

The new film, a product of Ansco, Binghamton, New York, has an official tungsten film speed of 100 with normal processing. Super Anscochrome's high-speed and its color characteristics make possible satisfactory results under a wide range of light sources, the manufacturer says.

According to Ansco, tests of the film show no appreciable change in color balance in exposures as short as 1/5000 second or as long as 4 seconds. Because of these characteristics the film is well-suited to high-speed photography, it is pointed out.





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Reid H. Ray Announces Management, Sales Changes

Executive and sales management changes at Reid H. Ray Film Industries, Inc., St. Paul, Minnesota, have been announced by Reid H. Ray, president.

Sales activities of the organization's two divisions-industrialtelevision production and theatre screen advertising distribution have been consolidated. Overseeing this unified effort will be R. V Jefferey, in the newly-created position of general sales vice-president.

Jefferey will direct the home office sales and branch office sales in Chicago, Dayton and Washington, D.C.-where a new office recently was opened.

Robert Whitney, formerly Ray's executive assistant, has moved from Minneapolis to represent the firm in the Washington office and will supervise government contracts handled by the production company.

Frank Balkin, of the Chicago office, who recently celebrated his 10th year with Reid Ray, continues in the Milwaukee-Chicago sales area. Sales activities in the Dayton area will be continued by A. Merritt Simpson, who has represented the company there for

The theatre screen ad division, headed by Frank Havlicek, is expanding its activity to the West Coast. Named to the new position of controller for the company is T. J. Herman. Herman formerly was with Minnesota Mining and Manufacturing Company in domestic and foreign accounting assignments. His latest assignment was as controller of Zenith Plastics in California.

Mrs. Francis Hostettler has been named assistant treasurer in Reid Ray's general accounting department.

Du-Art Film Labs Acquires Associated Screen News, Ltd.

☆ Du-Art Film Laboratories, Inc., New York City, has acquired the assets of Associated Screen News. Ltd., of Canada, and has formed a new subsidiary to be known as Associated Screen Industries, Ltd.

Officers of the new company are Al Young, president; Irwin Young. vice-president; Murray Briskin, secretary, and Jack Fellers, treasurer. Murray Briskin, formerly executive assistant to the president of Associated Screen News, Ltd., will be executive director of the subsidiary company.

BI FRS READ BUSINESS SCREEN

ALONG THE PRODUCTION LINE



Henry Gregg

Mel Richman, Inc., Forms a Business Film Division

Formation of a film division to create and produce audio-visual presentations for business and industry has been announced by Mel Richman, Inc., of New York and Philadelphia.

The new division is directed by Henry Gregg, a specialist in color

photography, color slide presentations and slidefilm productions. According to Gregg, the new film division will concentrate its initial activities in slides and slidefilm productions.

Filmways Moves Headquarters to E. 50th St. in New York

&Filmways, Inc., has moved executive, sales, creative and editing facilities to 18 East 50th Street, Martin Ransohoff, president, has announced.

Filmway's studios at 54th Street in downtown New York, which formerly housed the divisions now on East 50th Street, will be devoted solely to actual production and production staff. The company also maintains studios on 95th Street in Manhattan and 1040 North Las Palmas Avenue, Holly-



Bert G. Shevelove

MPO Forms New Division to Produce Live Industrial Shows

A new division devoted to production of live industrial presentations has been formed by MPO Productions, Inc.

The live-presentation division was described as a logical business development by Judd L. Pollock, MPO president: a company such as MPO, having years of experience in industrial films, is oriented to industrial show requirements.

The new division will cover all types of industrial presentations including sales meetings, dealer conventions, sales training sessions, closed-circuit tv sales meetings, product introduction shows and stockholder presentations.

Heading the MPO Live Presentation Division is Bert G. Shevelove, experienced as a producer, director and writer in the legitimate theatre, television and industrial shows.

Shevelove's Broadway credits include Call Me Mister, Small Wonder, Kiss Me Kate, and Month of Sundays. In television, Shevelove directed a number of entertainment shows and has previously created industrial shows for General Motors, Chrysler and others.

Musi-Que Spot Library Providing Film Music

☆ A new library service providing all-instrumental music is being introduced to film and recording studios by Standard Radio Transcription Services, Inc., Chicago.

Musi-Que Spot Library functions as a source for music and musical effects for motion pictures, slidefilms and television commercials. A complete selection of music is available for commercial announcements, openers and closers; contrasts and backgrounds for 10, 20 and 60-second announcements.

The library includes over 1,600 tracks of instrumental music ranging from spilt-second attention-getting effects to complete musical backgrounds of over two minutes.

Revolutionary "Repro-Graphic" Camera Developed For The Armed Forces Now!-Available-To Industry and Business



NEVER BEFORE HAS SUCH 5-WAY VERSATILITY BEEN OFFERED AT SO LOW A PRICE!!

... And it's easier to work than your Mimeo Machine!!

- Unlimited Range! Horizontal or 90° Vertical Operation!
 Takes copy artwork up to 24 x 24"!
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 Exact effortless "position-focusing"! Twist of knob locates image exactly on focusing acreen.
- Completely self-contained with sharp focusing lens. Shadowless front or rear lighting eliminates negative opaquing. Independent controls! Precision quality construction as supplied to military agencies!

fully guaranteed. Prices fram \$975.00 Write for free Princeton Booklet. BS 558

BURKE & JAMES, Inc.
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MANUFACTURERS OF THE FINEST PHOTO EQUIPMENT-SINCE 1897

5. MAKES SILK SCREEN

cating with the Xerox non-chemical process!

2. MAKES OFFSET

3. MAKES COPY PRINT

MAKES POSITIVE REPRODUCTIONS . .

NEGATIVES . . to 17" x 17"!

on film or paper

Better Business Bureau Presents:

(CONTINUED FROM PAGE 33) treats, again in dramatic dialogue fashion, with a charity solicitation team-a man and wife bilking some honest and rather distinguished citizens of some hard earned dollars as the result of a polished telephone manner that would draw blood from the proverbial stone, if only the stone could hear.

In this charity solicitation sequence, a highly professional use is made of the contrast between the appearance of the people and their surroundings and the way they

The Voices That Deceive

Against a loft-office background that, even at the peak of inflation, might represent a fifteen-dollar-amonth rental, two indivduals who look a little as if they were personally picketing all barber and beauty shops hold forth in voices that would do credit to the Duke and Duchess of Windsor on a good

Writer-producer William M. Nelson and director Warren Murray note that the problem in this visual and verbal juxtaposition was not that of how to take advantage of it, but one of restraint.

Final sequence of the film treats, again in positive fashion, with a home-improvement swindle.

DAMAGED FILM REPAIRED BY

THE FILM DOCTORS



For All 16 & 35mm Films

The Rapidweld Process Removes:

- Scratches . Abrasions . Dirt
- · Oil Stains · Cures Brittleness
- Repairs Damages

Send for Free Brochure, "Facts on Film Care"

rapid FILM TECHNIQUE ...

37-02A 27th Street, Long Island City 1, N. Y.

It is well presented and should strike a familiar note to that large segment of the public who have been taken in by similar deals.

Early Response Impressive

Only a few weeks have elapsed since the closed circuit color premiere of the film. But already, reactions received from the audience who saw the film are impres-

The audience was considerably more select, and inclined to be more critical, than will be encountered by the film in general use; it consisted of Better Business Bureau officers, directors, civic leaders, prominent industrialists and in general a valid cross-section of the leaders of any city's business community.

Their reactions to date, pouring onto the desk of ABBB President Victor Nyborg are "universally enthusiastic and clearly indicate a resounding success."

Some Typical Film Requests

In El Paso, Texas, for example, the local Air Force Base wanted to show it to enlisted personnel "as soon as possible." In Savannah, Ga., managers of three separate industrial plants wanted it post haste for showing to all employees. In Pittsburgh, the station carrying the closed circuit telecast insisted on being the first to run it for general audiences.

In Scranton, Pa., all three local stations agreed to run it. In Peoria, III., local luncheon clubs wanted it immediately.

In Rockford, Ill., a local committee wanted a print to use to attempt to start a Better Business Bureau in their city, where none exists. In Mobile, Ala., two chain store executives requested that the film be shown to all employees. In San Francisco, a top official in the audio-visual education department of the school system recommended the purchase of two prints for the permanent libraries of the local high schools.

Akron Phone Company Orders

In Akron, Ohio, the telephone company wanted the earliest possible showing for all of its employees. All of this in addition to an enthusiastic response from TV station officials wherever it was shown.

Asked for his opinion as to this unprecedented demand resulting from a single showing-with no solicitation or promotion - of a (CONTINUED ON NEXT PAGE)

COMPLETE MOTION PICTURE EQUIPMENT

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FROM ONE SOURCE

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16mm 35mm Standard 35mm NC • 35mm BNC

BELL & HOWELL Standard • Eyemo • Filmo

ARRIFLEX

16mm • 35mm

WALL 35mm single system

ECLAIR CAMERETTE 35mm • 16/35mm Combination

AURICONS

all models single system Cine Kodok Special Maurer • Balex Blimps • Tripods

DOLLIES

Fearless Panorom Mc Alister Crab Plotform • Western 3 Wheel Portable

LIGHTING

Male Richardson Bordwell McAlister Calartran Century Coble

Spider Boxes **Bull Switches** Strong ARC-Trouper 10 Amps 110V AC 5000W-2000W-750W **CECO Cone Lites** (shadowless lite)
Gatar Clip Lites

Barn Doors Diffusers Dimmers Reflectors

ZOOMAR 35mm

EDITING

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Tables • Splicers Viewers (CECO)

GRIP EQUIPMENT

Parollels • Lodders 2 Steps • Apple Baxes Scrims • Flags Gabo Stonds Complete grip equipment

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Mognosync-magnetic film Reeves Mogicarder Male Richardson Booms and Perombulotors

Portable Mike Booms Portable Power Supplies to operale camera and recorder

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For information call F. William Hart, Vice-President and Manager

Lincoln 6-8822

ATIONAL FILM STUDIOS

(formerly Capital Film Studios) Washington, D. C. 105 11th Street, S.E.

MATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS.

EASTERN STATES

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

· NEW JERSEY ·

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19. Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

FLORIDA

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

VIRGINIA

Tidewater Audio-Visual Center, Cameraland Bldg., #29 Southern Shopping Center, Norfolk 5. Phone JU-31181.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthue Audio Visual, Sales and Service, 110 Shoppers Lane, Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exch., 1600 Cahuenga Blvd., Hollywood.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA

Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Better Business Film:

(CON'T. FROM PRECEDING PAGE) film, Pathescope's President, Edward J. Lamm said, "A part of this reaction, of course, must be attributed to the prestigeful fact of the closed circuit telecast itself. But in addition, the demand from groups representing all segments of community and business activity indicates that the picture has hit a common denominator of experience with all people.

"This is what we and the Association of Better Business Bureaus tried to accomplish in more than a year of discussion and script preparation. It is pleasant to note that our objective seems to have been realized."

Face of the South:

(CONTINUED FROM PAGE 35) for. Mitchell carries his analysis of the economy through four segments of the South—The Mountain Area, the Piedmont, the Piney Woods and the Plantation South—each with its economic problems.

Mitchell discusses economic progress in the South—the result of improved agriculture, increasing industrialization and the redistribution of wealth.

Appropriate for adult groups, colleges and schools, Face of the South may be rented from local film libraries or may be purchased (color only) for \$180.00 from BFC Films, 220 Fifth Avenue, New York 1, N. Y.

Clifford Wells Appointed

Sponsored Film Mgr. at Ideal

☆ Clifford Wells has been appointed manager of public relations and sponsored films for Ideal
Pictures, Inc., Chicago, according
to an announcement by Paul
Foght, president. Wells formerly
was a public relations supervisor
for Standard Oil Company, where
he managed the public relations
film program.

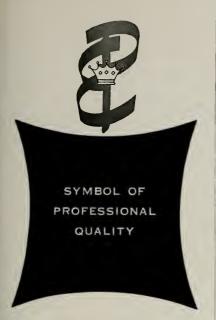
SOUND RECORDING

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR Motion Picture Service

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INCORPORATED

Films for industry and television 1920 LYNDALE AVENUE SOUTH MINNEAPOLIS 5, MINN.



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For Rent

Day . Week or Month with or without operator

Oxberry camera, 16/35mm shuttles, Trimotion motorized compound. Follow focus cams, 3 lenses. Automatic dissolve. 4 Acme or Oxberry peg tracks.

CORWIN STUDIOS

480 Lexington Ave., New York 17, N. Y. MUrray Hill 8-3278

America's Growing Leisure Hours Show Need for Creative Hobbies

Sponsor: Hobby Industry Assn. of America, TITLE: Time Out for a Hobby, 15 min., color, produced by Neil Harvey Enterprises.

A One of the significant facets of our economic system is that today industry has achieved production and technical progress which grants more and more leisure time to its employees. According to the Hobby Industry Association the use of this leisure time can help produce for this era, a generation which will be regarded as alert and productive rather than lethargic and bored. Through creative hobby products, men and women, boys and girls are brought closer to a fuller appreciation of



"things" and interests outside of and apart from their daily living.

Looking toward the younger members of our nation, the Hobby association's film points out that in many foreign countries, including Russia, elementary scientific theory is demonstrated through the building and use of models, as accredited school subjects. The exposure of young men and women to building of working model boats, airplanes and trains very often stirs their imagination toward the full-scale counterparts of our technology.

The Association feels that the time to develop interests and aptitudes for complicated scientific theory is during the early years of youthful maturity; that the transition from simple and interested understanding of a hobby is easily made to more complicated analogy.

The Hobby Industry Association of America represents 1,000 members who make, distribute and sell hobbies and crafts. Time Out for a Hobby is being distributed by Modern Talking Picture Service.

FOR 31/4" x 4" SLIDES A 1,000 WATT SLIDE





MASTER.... \$485.00 SM2. \$960.00

These two slide projectors are equipped with the Genorco Electric Slide Changer which holds 70 slides and changes them in less than 1/2 second by push button remote control.

FOR INFORMATION WRITE TO GENARCO INC. 97-08 SUTPHIN BLVD., JAMAICA, N. Y.

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COMPLETE 16MM COLOR AND BLACK & WHITE MOTION PIC-TURE LABORATORY SERVICES INCLUDING SOUND RECORDING . . . better equipped than ever to serve you in our new modern plant.

- Developing
- Ink edge numbered work prints
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We have earned the confidence of our customers through fitting our service to their individual needs and in turning out finer motion pictures. Moy we help you on your next production? Write today for our latest price list.



6555 NORTH AVENUE, OAK PARK, ILLINOIS EUCLID 6-6603



COlumbus 5-7620

The MODERN Story . . . II

the Navy's Industrial Incentive Division. Its licensees delivered War Loan films to thousands of audiences throughout the various campaigns. William MacCallum, representing Modern in Pennsylvania, was that state's war loan film director.

Movies for Plant Workers

These were the years when Modern helped set up "Midshift Movies" and "Noon Hour Film Showings" in war plants throughout America, a pattern which percists to this day. Projection service techniques supplied equipment otherwise unavailable, day und night shipments of battlefront reports on film from the Armed Forces stirred workers to new records along the production lines, helped set bond sales records.

The war which took away key personnel and ended "business as usual" was to give a tremendous mpetus to the use of films for postwar informational and educational purposes. Out of the services and back to peacetime duties at Modern came a good many of oday's top echelon executives.

Issue First "Index & Guide"

In 1945, Modern began the postwar development program it tails set aside in '42, 34 titles were isted in the company's first "Index & Guide" mailed to 25,000 high chools and colleges in 1945. In hat year, the first company-owned egional film exchange was opened in Philadelphia.

n Philadelphia.

By 1946, the Philadelphia pilot" operation became a full branch office as well as an exhange, with Carl Lenz in charge. Formerly with Lippincott Pictures, enz had been in charge of the Quantico, Va. film library while erving in the Marine Corps.

Navy veteran J. Richmond Ritenour, formerly in charge of the Wilding film distribution opertion, joined Modern in 1946. After opening a Modern exchange in Atlanta in 1947, Ritenour became a supervisor of exchanges. He returned to New York in 1951 to take charge of Modern's fast trowing television department.

When the Pittsburgh exchange was opened in 1947, another Navy eteran took charge. George eenchan, who had managed the Navy's film depot in London during the war, was the new Pittsburgh manager. He was recalled to

New York in '51 and placed in charge of advertising and promotion.

The carrier Randolph's photo officer, Dick Hough, re-opened Modern's Chicago sales office on his return from Navy service in '47. He became a vice-president of Modern in June, 1953. In December, 1954, Carl Lenz, Dick Ritenour and George Lenehan



Vice President Richard Hough heads Midwest Sales



Carl Lenz, Vice President in charge of Operations

were also named vice-presidents of the growing enterprise.

Elsie Cox, treasurer of Modern since 1948, joined the company in 1942 as assistant to Howard Eberle. She became assistant treasurer in 1943.

16mm Projector Sales Increase

The job ahead was getting bigger . . . postwar sales of 16mm sound projectors moved up to 40.000 per year; the total number of projectors in the hands of these "self-equipped" audiences crossed the 100,000 mark, crept toward 200,000 in the late '40's. The key word ahead was "logistics" to borrow a military term.

With audiences available from coast-to-coast, how do you move a 7-lb. film package, containing a valuable color print worth \$100

and more, to the *largest number* of groups in the *shortest space of time?*

To assure a good presentation on the screen each time (a vitally important factor for the sponsor) you can't "bicycle" the film from one group to the next. In fact, that's the best way to assure its eventual loss in transit.

The task is to get the film from the film library to the audience and back as quickly as possible and at the lowest cost to both the



E. W. (Elsie) Cox, Modern's Treasurer since 1948 . . .



Vice President George Lenehan heads up advertising, promotion

audience and the sponsor. That's the reasoning behind Modern's expanding network of regional film libraries. By 1948, the company was supplying sponsored film programs to 27,114 organizations in a single month (April). Each of the showings required a careful inspection of the print, its day and date shipment and return, advance notice of the showing to the sponsor and his representatives and reports on the nature, size and reaction of the film's audience.

Great Amount of Detail

Behind all that activity lies an immense amount of "paper work." Audiences exist but they have to be informed after being located, that's a job for promotion; audiences have to be checked and rechecked for facts and figures; that's

a job for accounting and research.

All of this activity took many new people, new physical equipment like the company's nationwide installation of electronic Inspect-O-Film equipment and IBM record-keeping installations at New York headquarters.

Men to Meet New Challenges

Don Konny came out of the service to become a division manager of exchange operations and an account executive in Pittsburgh. Bill Oard joined the company in 1948 to manage its IBM operations which were installed in mid-1947. At present an account executive in Detroit for Modern, Oard served in exchange supervision in Chicago for several years.

John Cook, now division manager of 14 regional exchanges, came to Modern in May. 1949 as manager of the Washington exchange, now headquartered in New York.

Other recent additions to the company's staff include Jack Lally, who since 1953 has been servicing accounts in the East and South; Art Bach, who joined the Chicago sales office in 1955 and Ralph Del Coro, who now supervises Modern's growing sponsored television film activities.

Reach 58 Million in 1955

The "family" was growing and so was the audience . . . by 1955 Modern accounted for over 58 million persons who saw films through exchange facilities in that single year.

In 1955, also, Modern registered more than 35,000 new user groups and offered its sponsor clients more than 133,000 registered audience groups, including 36,889 church congregations; 16,556 plants and offices; 2,294 adult club organizations, etc.

Today, this national film distribution network serves more than 300 companies and associations, provides facilities and controls for 662 titles which it offers to four principal channels of circulation: theatres, television stations, 16mm self-equipped groups, and road-show operators. What is Modern's "system," how does this distributor "certify" its circulation . . . how much does it cost to deliver a 27-minute color motion picture on the screen?

That's another story . . .

ED. NOTE: A third and final installment of "The Modern Story" will show present methods, facilities and audience development.

NOW in the East it's ...

MOVIELAB

for

EASTMAN COLOR

- DEVELOPING 35MM (5248) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
- . 35MM ADDITIVE COLOR PRINTING
- . 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE COLOR BALANCEO PRINTING
- . 35MM COLOR FILM STRIP PRINTING



Write for Color Methods Brochure

MOVIELAB BUILDING . 619 W. 54th ST NEW YORK 19, N. Y. . JUDSON 6-0360



The Big Picture

of the little things that count!

Big bridges and big buildings? Surely, but the steel maker is also concerned with the little things that make for comfort and happiness right in your home.

United States Steel gives the public, — customers and U.S.S. personnel, a fascinating and dramatic motion picture presentation of manufacturing genius and of distributive enterprise—from mine and farm to your grocer's counter—in "Treasure Chest," — produced with the professional assistance of The Jam Handy Organization.







To tell your company's story convincingly, call

The JAM HANDY Organization



FOR . . . Dramatizations • Visualizations • Presentations • Motion Pictures • Slidefilms • Training Assistance

CALL JUdson 2-4060 •

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HOLLYWOOD

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ENterprise 6289

DAYTON

ZEnith 0143

PITTSBURGH

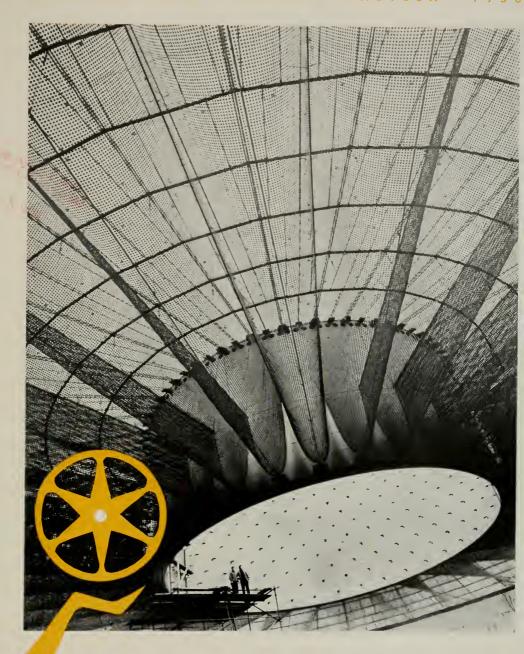
BUSINESS SCREEN

MAGAZINE • NUMBER FOUR • VOLUME NINETERN

FEATURES:

Films at Brussels

California Conference Report...







Antiquated Aunt Biddie. Distrusts inventions, can't be persuaded, isn't even curious. How unimaginative. How unlike a woman!

If you have a product or service for women, you know how enthusiastic they can be about new ideas, new conveniences. What you may not know are four popular ways Modern provides women's audiences for your public relations film.

Modern presents your film to young women while they are still in high school. Teen-agers in home economics classes learn how to be smart consumers. Here a girl is taught about cooking, housekeeping, raising a family, grooming, health and community responsibility. She develops ideas and preferences she carries with her into marriage - where she'll make 60% of all buying decisions. (And ... 50% of the girls get married before their twenty-first birthday.)

When she marries, Modern continues to insure your access to her attention.

Come right into her living room through television . with a full length film, or with a featurette in MODERN HOME DIGEST. Attract her again when she steps out for entertainment. For interesting sponsored films are regularly booked by Modern into most of the nation's 17,800 motion picture theaters, where they supplement the feature. You'll have added attention, too, when your film is shown to a woman at her club, church or where she works.

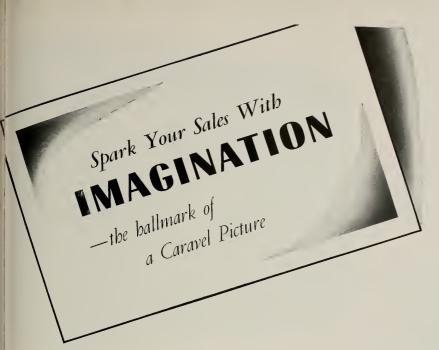
In clubs and schools alone during 1957, MODERN arranged showings of suitable films to 25,489,103 women. Theaters and television showings reached millions more. If you have a film that presents a product, service or idea for women, trust it to Modern and it will be seen by women.

MODERN

Modern provides the audience for your public relations films

SALES OFFICES New York PL 8-2900 Detroit TE 2-4211

Pittsburgh GR 1-9118 Chicago DE 7-3252 Los Angeles MA 9-2121 San Francisco YU 2-1712



ASK ANY CARAVEL CLIENT...

Allied Stores Corporation American Bible Society American Can Company American Heart Association Associated Merchandising Corp. Berkshire Knitting Mills Bethlehem Steel Company Godfrey L. Cabot, Inc. Calvert Distillers Company Cluett, Peabody & Co., Inc. General Fireproofing Co. J. C. Penney Co., Inc. Royal McBee Corporation Socony Mobil Oil Co., Inc. **Towmotor Corporation** Towle Manufacturing Co. ... and many others

All selling — yes, all selling — is the result of pictures.

— Pictures the salesman creates in the minds of his prospects.

How can you be sure these mental pictures will be vivid . . . dramatic . . . action-compelling?

The answer is films — films fired with Imagination!

Caravel has been creating this kind of film for more than a quarter of a century. — Films to train retail sales people . . . (witness a recent outstandingly successful motion picture "You are the Star!" produced for Allied Stores Corporation). — Films to promote the sale of hundreds of different products and services, each tailored by expert craftsmen to the needs of the individual client.

We invite you to view one or more of these films — either in your offices or ours — and find out for yourself how they were shaped to transmit to the salesman and the customer the *kind* of mental pictures that build steadily increasing sales.



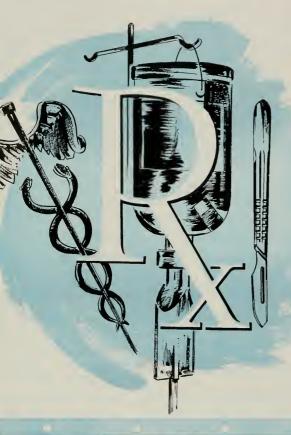
CARAVEL FILMS, INC.

20 West End Ave. (60th St.) New York 23, N.Y. CI 7-6110



BLIC RELATIONS · EDUCATIONAL · TECHNICAL · TRAINING · FARM . . . and

ical motion pictures have grown-up. The layman sees a very few of the many screened for physicians. suris and hospital staffs. All of them, nowadays, are deed to bring new and vital information to the greatest ther of professional people in the shortest possible . Medical motion pictures are helping to save lives. remember: Doctors are the toughest audience a motion ire can face. Some of us are bug-hinters. Doctors are pickers, bless them.





Among our clients:

American Telephone & Telegraph Co.

Babcock & Wilcox Co.

Carborundum Company

Cast Iron Pipe Research Association

E. I. du Pont de Nemours & Company

Ethyl Corporation

Ford Motor Company

General Motors Corp.

McGraw-Hill Book Co.

Merck & Co., Inc.

National Board of Fire Underwriters

National Cancer Institute

Pennsylvania Railroad

Sharp & Dohme

E. R. Squibb & Sons

The Texas Company

Union Carbide & Carbon Corporation

U. S. Navy

Virginia-Carolina

Chemical Corp.

Western Electric Co.

—and many, many others

roductions BUILDING TELEPHONE Plaza 7-0760 A FEW FACTS frank K. Speidell, President Herman Roessle, Vice President AUDIO PRODUCTIONS, INC **Producer-Directors:** L. S. Bennetts H. E. Mandell

P. J. Mooney, Secretary & Treasurer

Sales Manager:

Alexander Gansell Sheldon Nemeyer

Harold R. Lipman

Earl Peirce **Erwin Scharf** designed and
engineered to
include new
and exclusive
features
and provide
higher quality
sound-on-film
at lower cost
in less time

For full information and price list, write, phone or wire

features include:

- Mixer Studios, Narrator Studios and Theatre Recording Studio, with 16mm and 35mm projection facilities.
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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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Issue Four. Volume Nineteen of Business Screen Magazine, published June 15, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234. O. H. Coelin, Ir. Editor and Publisher. In New York: Robert Seymour, Ir., 489 Fifth Avenue, Telephane Riverside 9-0215 or MUrray Hill 2-2492. In Los Angeles: Edmund Kerr, 104 So. Caronelet, Telephane Dunkirk 7-2281. Subscription \$3.00 a year: \$5.00 two years (domestic): \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

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How Postal Rate Revisions Affect 16mm Shipments

☆ The current postal "library book rate" has been extended to 16mm motion picture film and other a-v material shipments throughout the United States, rather than only for the first three zones or the state of origin. The rate remains: 4 cents for the first pound, 1 cent for each additional pound.

"The "library book rate" extension on 16mm film and a-v shipments is provided by Public Law 85-426, 85th Congress, enacted May 27 and effective from August 1, 1958. The list of audiovisual materials eligible for this rate is unchanged-when the materials are shipped to or from nonprofit organizations, schools or institutions. Included in the "library book rate" are 16mm films, filmstrips, transparencies for projection, slides, microfilms, sound recordings and catalogs of these materials

An increase in the postal "book rate" is provided in the new law: the "book rate," which includes 16mm films and film catalogs, except when sent to commercial theatres, is increased from 8 cents on the first pound and 4 cents on each additional pound to 9 cents on the first pound and 5 cents on each additional pound.

Both the "library book rate" and the "book rate" are fourth class mail rates. As such they are affected by the new fourth class minimum weight of 16 ounces. The minimum formerly was 8 ounces.

Industrial Editors Take a New Look at Communications

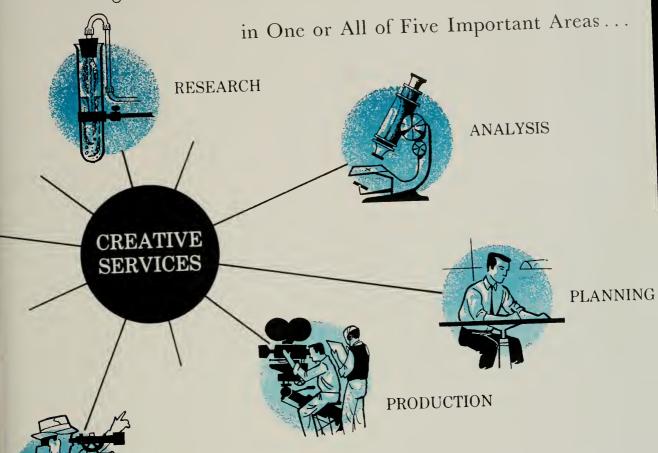
☆ John Flory, advisor on nontheatrical films for Eastman Kodak Company, represented the business and informational film industry in a panel discussion of "other media" during the 1958 annual conference of the International Council of Industrial Editors, held June 16-20 at the Shoreham Hotel in Washington, D. C.

Besides films, media represented on the panel (a feature of the afternoon "Techniques Unlimited" session on June 18) were bulletin session on June 18) were bulletin boards, employee manuals, public address, tape and other electronic media, and meetings and conferences. Purpose of the "Techniques Unlimited" session was to show industrial editors the newest ideas in various fields of industrial communication.

As an "eye opener" feature, the last three morning sessions started with a motion picture newsreel of events of the day and night before.

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RIGHT Off the REEL

The July READER'S DIGEST caries an article on Dr. Wilder Penfield, world-famous Montreal neurosurgeon whose work has incovered important clues to the ntricacies of the human nervous system. Probing with electrodes on exposed tissues of the brain, Dr. Penfield's research has uncovered what he calls "a film" and "sound track" relationship, enabling the human mind to find a particular living memory quickly.

Dr. Penfield's monumental work has immediate applications, confirming the effectiveness of audio-visual methods of education. Lessons are learned better when facts are recorded simultaneously by both eye and ear on our minds, as opposed to purely visual experiences such as reading or audio experiences such as radio listening.

Reviewing the rumored videotape "economies" for television commercials note that Ampex advertisements and recent talks steer carefully away from the key limiting factor involved in editing via this magnetic sight sound process. The only "editing" feasible with this wideband tape is "pre-editing." A New York producer experimenting with magnetic production via electronic camera, Ampex VR-1000 recorder-reproducer says "if people ask us to edit, we say no. If a regular customer insists, understands the problems and risks, we'll try. It's hard, but we're getting better all the time. It is not a professional technique at present."

A University of Wisconsin School of Education research committee has just issued its tirst report on testing of the Encyclopaedia Britannica Films' physics' program. 60 Wisconsin high schools took part in a comparative (film and nonfilm) study. Reactions were mixed. The Committee notes that "the film and nonfilm using pupils showed practically identical accomplishments in physics at the end of the first semester." However, the Committee also noted

that pupils in control groups not using films were, on the average, a little brighter than the film groups, and that some teachers using the films did not accept them with whole-hearted enthusiasm."

TO \$ \$

A noted Finnish film authority told New Yorker Kip Livingston on a recent European jaunt that Russia now has 2,300 film men recording research projects on film; they have 1,400 film men doing a concentrated iob of producing educational films.

Biggest advance films could make in American business starts right in the local communities. Closer tie-ins with Chambers of Commerce, willingness to do low-budget, helpful film sequences for home-town projects of importance to civic aovernment, local industry will win friends and, build business.

Wide-open potential for big audiences, important films in the present shortage of wide-screen 35mm short subjects for nearly 18,000 "hardtop" and drive-in movie theatres.

Don't think you can just carry that "Copyright" line on a film title and forget to follow through on deposit and registration with the Copyright Office of the Library of Congress. Pay the \$4 fee and obey the rules or you're liable to a fine of \$100, required to pay the Library of Congress twice the retail price of the work and face the permanent loss of your copyright, anyway.

The Massachusetts Institute of Technology is helping develop still another space-age physics' film program. Some 20 new motion pictures will be integrated into a new high school course created at MIT, to be tested in 300 high schools during the coming academic year. Eventually more than 50 films are planned for the course. Periodic evaluation may involve testing of an estimated 10,000 students.

* * *

REHIND THE PRODUCTION LINES

Screen Guild Plea to AFTRA: Let Meany Settle Tape Debate

In a move to avert a jurisdictional dispute over players in the field of television tape commercials, the Screen Actors Guild has proposed to the American Federation of Television and Radio Artists that the issue in dispute be arbitrated by AFL-CIO president George Meany, with both unions agreeing in advance to be bound by Meany's decision.

Dales Announces Guild Proposal

The Guild proposal was announced by John L. Dales, national executive secretary. Dales reported that the Guild board of directors took this action by unanimous vote after AFTRA rejected a proposal by the Guild that differences over tape be settled by mutual discussions and after AFTRA publicly announced "open war" against the Guild.

"The Guild board felt that any such 'open war' would be against the best interests of all actors, the labor movement and the general public," said Dales.

Screen Actors Guild has collective bargaining contracts with hundreds of producing companies, studios and advertising agencies, covering actors, singers and announcers in filmed and taped television commercials, excpet when made by television network and station studios.

AFTRA, which has collective bargaining contracts covering performers in "live" television and radio, including players in taped commercials made by tv networks and stations, is disputing the field covered by the Guild commercial contracts.

Reveal Letter to AFTRA Board

A letter from the SAG board to the AFTRA board at New York and to the union's Chicago and Los Angeles sections said in part:

"We have also read your press announcement declaring 'open war' on Screen Actors Guild, and have been apprised of the filing of a National Labor Relations Board petition by you in New York.

"Insofar as Screen Actors Guild is concerned, we are not going to allow the jurisdictional difference between us to deteriorate into a name-calling, bitter actor-versus-actor fight. At this moment we two actors' unions are faced with a division of opinion as to how to divide our negotiating activities in the video tape television commercial field. SAG has proposed that

AFTRA cover all such work done at television stations and networks and that SAG cover all such work done outside television stations and networks. You disagree . . .

"In recent informal discussions between us you have recognized that the Guild should cover all video tape television commercials produced by motion picture studios as we have recognized that AFTRA should cover all such commercials produced by television networks and station broadcasting studios. We propose that this division be mutually confirmed. This leaves as the only area in dispute between us the following:

"Taped commercials produced by studios devoted to this purpose and not engaged in either of the above excluded areas.

"It seems to us that it would be regrettable if our two organizations were to be drawn into the numerous, long drawn out NLRB hearings and elections which would be involved in the settlement . . ."

Allied Motion Picture Center Opens Sound Stage in Capital

☆ Celebrities of the political, social and media world attended the formal opening of the newly-leased sound stage of Allied Motion Picture Center, Inc.. in the Sheraton-Park Hotel, Washington, D.C., on June 19.

Fully equipped for professional 35mm and 16mm motion picture production in the studio area formerly occupied by NBC-TV, the Allied Motion Picture Centersound stage will be available to producers on a rental basis.

Playing host to scores of notables at a cocktail party highlighting the studio event were John T. Gibson, Allied's president; Philip Martin, Jr., vice-president; Robert W. Dudley, Thomas H. Burrowes and George F. Johnston.

Guests at the Washington celebration included the Honorable Joseph W. Martin, Jr.; the Dominican Ambassador and Senora de Moya; the Minister of the Dominican Republic and Senora de Vicioso; the Ambassador of Korea and Madam Yang; Senator and Mrs. A. S. Monroney; Major General and Mrs. Charles T. Lanhan; Major and Mrs. John B. Hull; Mr. and Mrs. James C. Hagerty and Brig. General and Mrs. Joseph F. Battley.

Many other Capital luminaries and Washington press corps chieftains attended the studio opening.

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this TRADE MARE

All the News of Films in Business and Industry Appears in Business Screen

Union Agreement Insures Producer's Competitive Position After Videotape Brings a N. Y. Walkout

Full agreement on jurisdictional points at issue with respect to videotape has been reached by the Film Producers Association of New York and the International Alliance of Theatrical Stage Employees.

According to an announcement made by Walter Lowendahl, chairman of FPA's Labor Relations Committee, language covering subsidiary firms and sub-contracting practices by independent film producers using videotape was resolved at meetings between himself and Richard F. Walsh, president of IATSE.

"We have negotiated a realistic approach to the tape problem designed to insure a competitive position on the making of videotape commercials for television." said Lowendahl. "Despite early misunderstandings which resulted in a one-day walkout by members of IATSE on May 5th, the agreement represents a joint effort at

achieving the most equitable solutions."

The new agreement uniformly went into effect as of May 22nd, 1958, and expires on December 31st, 1960. It provides for a trial period until December 31st, 1959, during which producers and the various union crafts will work together to determine rates and working conditions which will apply in the industry.

Back of the negotiations was IATSE's concern that tape production might possibly lead film producers into dealing with unions servicing the broadcasting industry, either directly or through subsidiary companies. One commercial producer in New York, non-affiliated with FPA, is now producing tape commercials with employees connected with the broadcasting unions.

Elliot, Unger & Elliot, Inc. and Filmways, Inc., are two FPA members with videotape equipment already installed and functioning. At least six others of the 35 commercials producers in the association intend to install the equipment as soon as is practical. However, "the very uncertainty as to how videotape will affect television's \$40,000,000 filmed commercials industry made it necessary to negotiate extremely carefully," according to Lowendahl.

"The IA have always been our partners in this matter," he said. "We have had a basic agreement covering videotape with them for some time and had always intended to define it more specifically. The new agreement gives us both the latitude in which to experiment."

"Challenge on the Lake" Wins Sports Film Award in Italy

☆ Challenge on the Lake, a 16mm motion picture of Donald Campbell's record-smashing dash in the jet-propelled speed boat, Bluebird, has won a cup for sports cinematography at Cortina d' Amprezzo, Italy.

Produced for Socony Mobil Oil Company, Inc., by Marathon TV Newsreel, it rates high on tv.



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SIGHT & SOUND

Westrex Corp. Being Purchased by Litton Industries, Inc.

Westrex Corporation, a whollyowned subsidiary of Western Electric Company, is being purchased by Litton Industries, Inc., according to a joint announcement by the two companies. Preliminary negotiations have been completed but the purchase price was not disclosed.

The two companies are working out such transaction details as a patent license agreement and continuation of Westrex' present employee benefit plan. It is expected that these matters will be completed prior to the projected closing date of August 15.

The pending sale is in compliance with the provisions of the Final Judgment of the U. S. District Court for New Jersey entered on January 24, 1956 in United States versus American Telephone and Telegraph Company and Western Electric Company, Incorporated, and is subject to the court's approval.

The purchase will bring to the Litton structure an international

marketing organization of some 1,300 employees with 35 offices in foreign countries. Westrex distributes and services communications products, including equipment for the motion picture industry. Domestically, the corporation specializes in the distribution and servicing of sound recording equipment for the motion picture and phonograph record industries. Westrex' gross income in 1957 was over \$13,000,000.

Litton Industries specializes in manufacture of computers, data processing equipment, communications and navigation apparatus, business machines, microwave tubes and electronic components. With 17 domestic manufacturing plants, research laboratory operations and a plant in Amsterdam, Holland, the Litton organization is comprised of some 8,500 employees and has its headquarters in Beverly Hills, California.

Film Nomenclature Adopted by Association of Cinema Labs

☆ Terms used frequently in motion picture laboratories were adopted for standardization at the annual meeting of the Association of Cinema Laboratories, held in Hollywood, April 21.

The terms adopted require standardization because of the interchange of film material from one laboratory to another.

Leon Shelly, of Shelly Films, Toronto, Canada, chairman of the Nomenclature Committee, announced: "Our committee, consisting of technical representatives of laboratories from the east, middle-west and west coast, agreed on the definitions after a study of almost a year. It will now be possible to use these terms in all laboratories without the confusion which formerly existed. We are also proceeding to define a number of additional terms for later adoption."

The Association of Cinema Laboratories, headed by Reid H. Ray, of St. Paul, has completed distribution of 3,000 pamphlets published by the Association on "Recommended Laboratory Practices for Television Films" to users of television films, advertising agencies, television stations and producers.

The Association comprises 50 motion picture laboratories in the United States and Canada.

SMPTE Adds Sections in Nashville, U. of Miami

☆ Addition of a Nashville section to the Society of Motion Picture and Television Engineers has been announced by the SMPTE. The Nashville section brings the number of SMPTE sections to 10.

The SMPTE board of governors unanimously approved a petition asking for establishment of a separate section filed by members in the Nashville area, according to SMPTE president Barton Kreuzer, marketing manager, Astro-Electronics Products Div., RCA, and E. M. Stifle, Eastman Kodak Company, SMPTE sections vice-president.

A similar petition from the students of the University of Miami for a student chapter recently was approved by the SMPTE. Designated as faculty advisor for the chapter, the fifth established in the United States, was C. Henderson Beal, motion picture director for the University.

The SMPTE now has section headquarters in Atlanta, Chicago, Dallas - Ft. Worth, Hollywood, Nashville, New York City, Rochester, San Francisco, Toronto and Washington, D. C.





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MEYER WEINSTICK



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MORRIS SPACES Timer 11 years with CFI 20 years in Film inclustry



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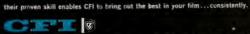
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Say STEINW Vice-president and General Min 25 years with CFI 25 years in Film In Justry

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The result exceeded all expectations beause, for over five years, "In the Beginning" has onsistently been one of the most popular science lms ever made, with audiences numbering many fillions both here and abroad.

Major honors accorded this film include wards by Film Festivals in Rome and Venice, raly; Edinburgh, Scotland; Cleveland, Ohio; and ortland, Oregon; and special awards by Scholastic eacher Magazine and Photographic Society of merica.

you'd like to see how modern science can be hade both interesting and exciting to the average on-technical audience, write for a screening print.



CATE and MGLONE

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Detroit Sales Executives Present Service Award to Jamison Handy

☆ The Distinguished Sales Executive Award of the Detroit Sales Executive Club was presented to Jamison Handy, President of The Jam Handy Organization, at the annual awards dinner of the club in the grand ballroom of the Statler Hilton in Detroit.

The presentation was made by Merritt D. Hill, general manager of the Tractor and Implement Division, Ford Motor Company, before an audience of 500 business leaders. In awarding trophies to 40 salesmen who have distinguished themselves by "lubricating the wheels of American economy," Mr. Hill said the club also desired to honor "the man who is the salesman behind the salesmen."

A handsome bronze plaque cites Mr. Handy "for outstanding service to the sales profession and civic and community enterprises."

Mr. Handy, said Hill, "has blazed so many trails that he is rated as a ranking non-conformist, who has used every honorable method to get information across. He and his Organization, through the creation of selling aids of every conceivable kind, have made our work more satisfying and more pleasant."

The award has been made only two times before in the long history of the Detroit club. The other winners are Ray Eppert, newly elected president of Burroughs Corporation, and Jack Davis, former Ford sales manager.

The awards dinner was the highlight of Detroit's "Sales Make Jobs" campaign. Principal speaker was Rex L. Nicholson, president of Liquid Carbonic Corporation and senior vice-president of General Dynamics Corporation.

"America's productive capacity is the greatest in the world," Nicholson said, "but even during the great emergency of the last war, it was the salesman who made this great productiveness possible, by showing that the product could be sold after it was made."

Nicholson said he was "amazed to note how closely other nations are watching the trend of business in the United States."

"They are watching," he said, "because they want to know whether our economy is to be a lasting economy or whether the major hope of Soviet Russia—an American depression—will be realized. I do not think our difficulties today are serious; I think there will be an upturn."

Below: Merritt D. Hill, general manager, Tractor & Implement Division, Ford Motor Company (left) congratulates Jamison Handy on award as Rex Nicholson (right) looks on.





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you can best do it—within your budget.
We will match our know-how with
your creative talent and the marriage is
sure to produce a film to do you proud.

Come in and see for yourself. In one department you may see an Academy Award winner investigating our new Scanoscope Anamorphic system. In another a sound man is being briefed on the wonders of the Magnasync Mark IX system.

In still another a bright young independent is finding out how to go ahead with a 20-second spot.

You owe it to your career to use CECO equipment, CECO service and CECO experience. Come by today or tomorrow. We'd like to see you.



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EALLY sell what your service will do for mer in terms of his nts and desires.

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DO YOU SELL?"

outstandingly sucnd slide program... SSIVE SELLING

for Details on ing a Preview

Selling Bureau

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of employment is sufficient to justify the servant's discharge. ... 'Willful' disobedience of a specific, peremptory instruction of the master, if the instruction be reasonable play; she had had no experience in comedy, and she believed she

*Counsellor at Law, Member of the Bar of the Supreme Court of the United States of America. contract which basically calls for services in the best interests of the employer.

What may in the case of the (CONCLUDED ON PAGE 18)

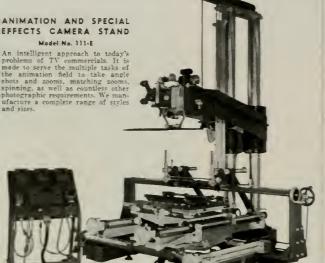
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WRITE FOR COMPLETE LITERATURE



Law Behind the Screen

(CONTINUED FROM PAGE 17)

extra girl be rank insubordination because of a refusal to do exactly what she is ordered to do by a director may be even praiseworthy cooperation in the interests of the employer when the refusal is that of an artist of . . exceptional ability."

Let us apply this second exception to television "commercials." For a girl in a short television "commercial" to insist on opening a refrigerator door in a manner inimical to the producer's direction would constitute "rank insubordination." to be sure.

But let us assume that a producer of television "commercials" contracts with an actress of "exceptional ability" to perform in a long television "commercial" which will be telecast over the facilities of a national network during the evenning "prime time."

The "commercial" consists of a playlet built around a particular product. The actress has the right to exercise a degree of discretion in projecting her performance. The "degree of discretion" could even include insisting upon rendering certain bodily gestures, voice inflections and facial expressions different from those outlined by the producer, the agency or the sponsor.

"Visual Symbol" Theme of Communication Conference

★ "The Visual Symbol" was the theme of a two-day conference on visual communication presented by University College. The University of Chicago at the Congress Hotel in Chicago, June 12-13.

Sponsored by the Art Directors Club of Chicago and the Society of Typographic Arts, the conference featured sessions on the visual symbol in advertising, symbols of corporate identity, the symbolic dimension in television and film and visual symbols in their social context.

Conference speakers included Gordon Weisenborn, producer-director with Colmes-Werrenrath Productions, Inc., Chicago: Louis Cheskin, director, Color Research Institute: Mark Benney, screen writer and novelist; Leo Rosten, editorial board member, Look Magazine: Pierre Martineau, research and marketing director, The Chicago Tribune; Draper Daniels, vice-president and creative director, Leo Burnett Company; Suren Ermoyan, vice-president and art director, Lennen and Newell, New

York, and Richard Latham, industrial designer and architect.

Symbols in their social context were discussed by Helene Kantor, associate professor of Oriental Languages and Literature. The University of Chicago, McKim Marriott, assistant professor of Anthropology. The University of Chicago. and Lee Rainwater, director of special studies. Social Research. Inc.

Kal, Ehrlich & Merrick, Inc. to Occupy A-V-ized Quarters

☆ Kal, Ehrlich & Merrick, Inc., Washington, D. C., advertising agency, plans to move into its own new office building shortly after July 1. The agency will occupy a spacious location at 2141 Wisconsin Avenue, N. W., at the Georgetown section of the District.

A motion picture and slide projection room and a sound studio will be included in the facilities of the agency's new locale. The latest technical equipment will be installed to speed operations.

Complete Facilities Under One Roof

• PHOTOGRAPHY

Titles and Animation

. SOUND RECORDING

Optical Effects

. COLOR PRINTS

Kinescope Recording

. FILM EDITING

Interlock Projection

22 Years Experience
Highest Quality
Technical Ability

W. A. PALMER FILMS, inc.

611 Howard St., Son Francisco

GREEN FILM? DIRTY FILM?

FilMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone - treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampro, B&H, Eastman, RCA, TSI, Victor, Write for illustrations and prices.

ECONOMICAL . . . EFFICIENT

THE

DISTRIBUTOR'S GROUP, INC. 204 FOURTEENTH STREET, N.W. ATLANTA 13, GEORGIA







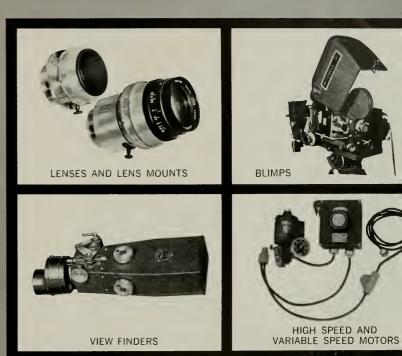




Mitchell Professional Accessories extend 16mm and 35mm camera use

No other camera today films with trouble-free professional perfection such a wide range of requirements. A Mitchell, equipped with specially designed professional Mitchell accessories, has virtually unlimited ability and versatility of use.

Among many accessories available for 16 mm and 35 mm Mitchell Cameras



Many other Mitchell accessories also available...

Write today on your letterhead for information on Mitchell 16mm or 35mm cameras and accessories.



*85% of Professional Motion Pictures

Shown Throughout The World Are Filmed with Mitchell Cameras



SIGHT & SOUND

National Radio Broadcast to Salute Audio-Visual Field

The field of audio-visual communications will be saluted by Alex Dreier, noted radio and two commentator, during a nationwide radio program Sunday, July 27, over NBC-Monitor, reports William W. Birchfield, president of the National Audio-Visual Association. The program will be broadcast at 6:05 p.m. (E.S.T.) over the entire NBC network.

Dreier's tribute will tie in with the National Audio-Visual Convention and Exhibit, which starts Saturday, July 26, in the Morrison Hotel, Chicago. The broadcast is one of a new series called "America on the Go," sponsored by North American Van Lines, Inc., and narrated by Dreier.

Dreier will tell his audience of 9,000,000 radio listeners of the tremendous growth of audio-visual tools for teaching and training since World War II. He will describe how modern audio-visual materials, including motion pictures and sound slidefilms, filmstrips, transparencies, tape and disc recordings, broadcast and closed-circuit tv. etc., make it possible to teach more in less time and increase understanding and skill with less cost in dollars and effort.

He will point out the use of audio-visual equipment in an effort to solve today's communications crisis in education; and describe the great increases in the application of these methods in industry and business, government, and the religious field.

Dreier will describe the functions of the audio-visual dealer, and explain his value as a qualified local consultant to educators, industrial trainers, and business men on their communications problems.

Musician's Guide Will List Films, Filmstrips on Music

★ The fourth edition of The MU-SICIAN'S GUIDE, leading source of information for the music industry, will include, among other new features, a listing of films and filmstrips about music and musicians. The list is being compiled by Rohama Lee, former editor-publisher of FILM NEWS. This will be the first overall list of such films and filmstrips. Each subject will be described, and its rental and sale sources noted.

Published annually by Music Information Service, Inc., THE

MUSICIAN'S GUIDE is a clothbound volume of nearly 900 pages, priced at \$10.00 per copy. Actually three books in one, it is the directory of the world of music for the professional musician, the educator, and the industry. It circulates in all three fields, in this country and abroad.

Producers and distributors are being invited to furnish information about music films and filmstrips to Music Information Service, Inc., Attention Rohama Lee, 1697 Broadway, New York City 19, New York.

Field Mourns Passing of Lou Kravitz, Niles Executive

☆ Louis Kravitz, vice-president and sales manager of Fred A. Nîles Productions, Inc., died of a heart attack on Sunday, May 25. His death followed a brief illness.

Active for several years as a motion picture industry executive in the midwest, Mr. Kravitz had been with the Niles organization in Chicago since 1956. He was appointed a vice-president of the company in May. 1957.

Mr. Kravitz also served as a vice-president of Lewis and Martin and Filmack Studios in Chicago. He began his film career with the National Screen Company in New York and was midwest salesman for National Screen following his discharge from the Army in 1946.

FOR PRODUCERS
OF VISUAL SELLING
IN MOTION PICTURES
SLIDE FILMS
TV COMMERCIALS



animation slide films titles telops flip cards

> lettering layout maps backgrounds retouching

color correction of packaged products

a wide assortment of type for

hot press titles

type catalogue on request

421 WEST 54TH STREET, NEW YORK 19, N.Y. PLAZA 7-1525 Get the most out of your originals ...



Ansco Type 238 16mm duplicating color film

The long tonal scale of this extraordinary film is your guarantee of prints true to every detail, every tone, of your original. With its luminous shadows, well-graded highlights, fullrange color fidelity, Type 238 gives you a film that is a duplicate only in name . . . for it is an original in quality.

Ansco Type 538 35mm duplicating color film

To do justice to your finest slides, make your duplicates with Type 538. This long scale, reversible film reproduces the subtlest tonal gradations, and renders every color in rich, vibrant tones. Film has brilliant characteristics—cleaner whites. Ansco, Binghamton, New York. A Division of General Aniline & Film Corp.



sales training, presentations come to life in stereo!



"just like being there"

With the New Concertone AV100 Tape Recorder Attention, penetration, memorability...your ideas get all three when presented in the three-dimensional stereophonic sound of American Concertone's new Audio-Visual Tape Recorder. Here's a compact, superbly engineered instrument that both records and plays-back... and can be operated by remote control. You can pulse-synchronize it with slide films, and even control the tape while sitting in the audience! Uses reels up to 10" for three hours' continuous recording, and can be operated in single track, ton. Push-button controls. Write to Dept. B-615

AMERICAN CONCERTONE

By the Audio Division of American Electronics, Inc. 655 West Washington Blvd., Los Angeles 15, Calif,



REPRESENTING THE U. S. ABROAD

Venice Festival Films

T HIRTEEN BUSINESS FILMS were nominated by the Committee on International Non-Theatrical Events, Washington, D.C. for showing at the Venice, Italy Film Festival, July 17-27.

Sponsored films selected as outstanding examples for the Festival showings include;

Short Features: *The Deep Well* (Health & Welfare Materials Center); *Two Wheel Bike* (Mutual Benefit Life Insurance Co., produced by Henry Strauss & Co., Inc.),

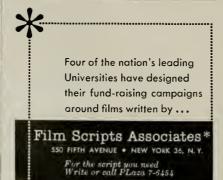
Documentaries: An Agricultural Portrait (Minnesota Centennial Commission, produced

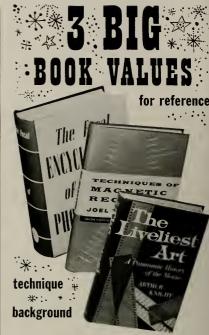


by Reid H. Ray Film Industries). Cartoon & Puppet Films: *Energetically Yours* (Standard Oil Co. of New Jersey, produced by Transfilm, Inc.); *Strokes* (American Heart Assn., produced by Churchill-Wexler).

Scientific & Technical: Cotton, Nature's Wonder Fiber (Cotton Council International, produced by Audio Productions, Inc.); Color & Texture in Aluminum Co. of America, produced by On Film). Didactic Films: The Earth Is Born (Life Magazine, produced by Transfilm).

Public Health: Helping Hands for Julie (E. R. Squibb & Son, produced by Henry Strauss & Co., Inc.); Medical & Surgical: Development of the Heart (Squibb, produced by Sturgis-Grant); Disorders of the Heartbeat (American Heart Assn., Churchill-Wexler); Edema in Congestive Heart Failure (G. D. Searle, produced by The Jam Handy Organization; and Artificial Respiration (National Foundation for Infantile Paralysis, produced by United States Productions).





The Focal Encyclopedia of Photography

Now-the one up-to-the-minute working reference on photography!

Spanning an entire library of photographic theory and practice, the new Focal Encyclopedia features 2,000 articles covering every aspect of photography including cinematography. Complete with 400 choice photographs and over 1500 pictorial diagrams, this authoritative volume is clearly written and alphabetically arranged for speedy reference.

1,468 pages \$20.00

Techniques of Magnetic Recording



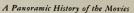
By Joel Tall

With a Foreword by Edward R. Murrow

In this unique reference guide, Joel Tall, C.B.S. expert on tape recording, describes the techniques used by professionals in broadcasting, telecasting and movie-making. More than a handy guide, it is a complete course from basic theory and equipment to specialized methods and uses in education, entertainment, business and industry.

472 pages glossary bibliography \$7.95

The Liveliest Art



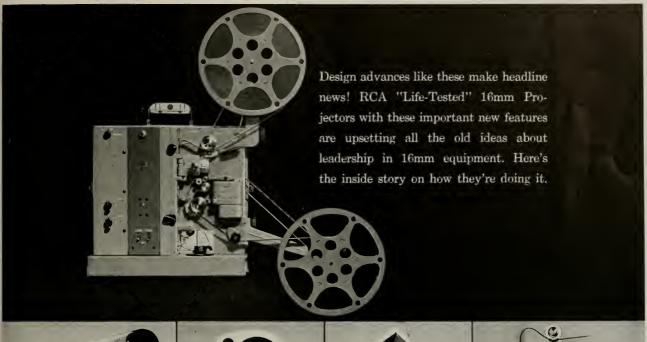


This spirited and scholarly history of the movies also features data on the latest wide screen processes, a list of rental agencies of 16mm film, an index to 789 film tirles and a survey of the 100 best books on film. "A 'must for industrytes' bookshelves."—Variety 383 pages illustrated \$7.50

Order these books from your bookseller or write

The Macmillan Company 60 FIFTH AVENUE, NEW YORK 11, N.Y.

Six powerful reasons why new RCA "Life-Tested" Projectors out-value 'em all!





Maximum Light—First projectors specially designed for more powerful 1200-wott lamps.



Built-in Lubrication—Sintered metal ports ore oil-impregnated, making lubrication unnecessory.



Film Pratection—Newly designed nylon sprocket shoes and syntheticsopphire pressure shoe protect film at all critical points,



Easiest, Fastest Threading—Tokes less than 30 seconds, along exclusive Thread Easy film poth.



Wear-Resistant Case—Surf green fabric cose tokes more scuffing and obrasion, is twice as resistant to ordinary wear.



Famed RCA Sound Quality— Intermatched projector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and hearing a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies."



"Rojd anduronce standards have been set for RCA "ILFE-ISTED" Projectors. Individual components as well as finished projectors ore subjected to continuous testing to evoluate the durability and efficiency of all operating parts. "ILFE-ISTED" of RCA means better, more reliable performance from RCA projectors.



RADIO CORPORATION of AMERICA

AUDIO-VISUAL PRODUCTS

CAMDEN 2, NEW JERSEY
In Canada: RCA VICTOR COMPANY LIMITED, Montreal

for SELLING / for TRAINING

DUKANE

sound slidefilm projectors get your message effectively to any size audience



SHORT & SWEET

THE FLIP-TOP stars at desk-side saies presentations. Dramatically tells a hard-sell story without mess or set-up time, without room darkening. Record and film simply slide into slots. Polacoat rear-projection screen for startling clarity in color or black-and-white. Top voice fidelity.

FULLY AUTOMATIC

THE MICROMATIC is the industry's standard for quality and performance. Film advances automatically—always on cue—triggered by standard 30-50 impulse. DuKane "Redi-Wind" eliminates film rewinding forever! Shadow-box screen built into carrying case, plus plenty of power for big-screen projection.





AUDITORIUM SIZE POWER

THE AUDITORIUM COMBINATION brings you fully automatic sound slidefilm projection. The high powered projector with 1200-watt capacity combined with the high powered auditorium sound unit produces large, brilliant pictures and fills any auditorium with sound. Entire combination packs into two compact, attractive carrying cases.

There's a DuKane sound slidefilm projector especially made to bring your message to any audience, from one to thousands! DuKane's top quality and rugged dependability give you sparkling pictures and bell-clear sound, now and for many years of hard use. Simple to operate, even by inexperienced personnel. For a demonstration in your own office, send in the coupon.

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1 am interested in learning more about DuKane sound slidefil projectors, particularly the Fliptop the Micromat
the Auditorium Combination
COMPANY
ADDRESS
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DuKane Corneration, Dept. BS-68-A St. Charles, Illinois

DUKANE products are sold and serviced by a nation-wide network of audio-visual experts

A-V Firms Announce Sales Meetings as

National Audio-Visual Convention in Chicago on July 26-29 Presents Stellar Program Fare

Sales themes and opportunities at the upcoming National Audio-Visual Association Convention and Exhibit will be paced by sales meetings held by a-v equipment manufacturers and educational and religious film producers during the annual event, set for the Morrison Hotel in Chicago, July 26-29.

The sales meetings, featuring social get-togethers, begin Friday, July 25, and are scheduled through Monday evening, July 28.

Sales Meetings' Schedule

On Friday, Bell & Howell Company will hold a sales meeting and cocktail party at 3:30 p.m. in the Morrison's Terrace Casino. A Victor Animatograph Corporation sales meeting also is scheduled Friday afternoon from 3 to 6 p.m. in the hotel's Parlor F.

On Saturday, Educational Developmental Laboratories will conduct a sales session from 5 to 6:30 p.m. in Room 440. Califone Corporation has planned a Saturday meeting and cocktail party from 5 to 7 p.m. in Parlors F and G. The Family Films Tenth Anniversary Dinner Party will be held in the Venetian Room from 6:30 to 9 p.m.

On Sunday, Charles Beseler Co, will hold a meeting in the Venetian Room from 10 to 11 a.m. An Eastman Kodak Company sales session and cocktail party is scheduled for 5 to 6:30 p.m. in the Venetian Room, the Walnut Room and Parlor F.

On Monday, July 27, the Ozalid Corporation will hold a sales meeting in Rooms 427 and 429 from 2:30 to 3:30 p.m. Moody Institute of Science will hold a sales meeting and dinner Monday from 6:30 p.m. to 8:30 p.m. in Room 440.

Emphasis on Sales Concepts

Sales concepts will be voiced in the NAVA Convention's two general sessions.

Keynoting the opening session on Saturday, July 26, Joseph Allendorf, director of Market Development, Eastman Kodak Company, Rochester, N.Y., will ask rhetorically, "What's Cookin"?" Arthur Wright, vice-president of Frank Block Associates, St. Louis, Mo., will discuss "Advertising" and its function in the a-v world, "Selling Profitably by Telephone" is the title of a visualized program to be presented by William A. Garret, sales engineer. American Tele-

phone and Telegraph Company, New York City.

Introducing an open meeting on entertainment films, Saturday, will be Clifford Wells, of Ideal Pictures, Chicago.

At the second general session, Monday, July 28, John J. Dostal, of Garden City, N. Y., a sales and marketing expert, will forecast "The A-V Dealer, 1960." Dr. S. Franklin Mack, of New York, executive director of the Broadcasting and Film Commission, National Council of Churches, also will speak during the second session. The final address will be announced.

Twenty-one new audio-visual exhibitors are included among the many manufacturers, producers and distributors preparing dis-

MOTION WESCHAING THE SALES, TRAINING THE SALES

FOR SALE

11 EAST 44th STREET

NEW YORK 17, N.Y.

Finest color travelogue adventure action 16mm motion pictures. 18 countries including Russia, Alaska.

NEIL DOUGLAS

Box 664

Meriden, Conn.

Now! You can prepare your own visual aids on-the-spot as easily as this...

EXPOSE

Place original and Ozalid paper together. Set timer. Expose.

DEVELOP

Process exposed negative and positive film together.

PEEL APART

... and you have it ... a transparency for projection. For translucent originals, it's even simpler!







New **OZALID**[®] Projecto-Printer Kit

Simple, speedy way to make transparencies for overhead projection

There's no more need to be a photographic technician in order to prepare your own transparencies for overhead projection. With Ozalid "do-it-yourself" Projecto-Printer Kit, anyone can prepare on-the-spot transparencies from visual materials contained in textbooks, manuals, charts

... in fact, any printed material. You can get dozens of new visual effects and colors, inexpensively, *in minutes*. No darkroom and no trays! And this amazing new kit is completely portable.

Ozalid has set up a nationwide network of visual aids dealers to assure you of helpful advice and fresh materials. For the name and address of your nearest dealer, plus informative literature, mail coupon below.



Ozalid, Dept. D-6-15 Johnson City, N. Y.	
Please send literature of nearest dealer.	on "Projecto Printer" and name
Name	
Organization	
Address	
City	State



The above 10 points give a quick picture of the dvanced features you should expect in a modern 6 mm sound projector. Only a Victor brings you ll of them. And with every Victor you also get he "standard" features of all quality sound procectors, including 2 speeds for sound and silent lm, still picture, and reverse projection.

Im, still picture, and reverse projection.
Particularly important is Victor's new red, white and blue color-coded threading. Color lines in projector clearly show where to thread and the equence of threading. Other time-proven feaures—exclusive with Victor—are safety film rips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors nd through the years Victor has been first to be refect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

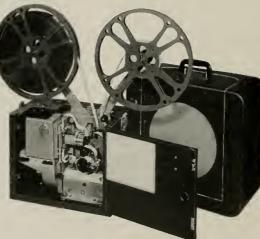
NEW VICTOR VIEWER



The first professional 16 mm viewer with "frame counter" priced under \$100. Large 3½" x 4½" screen is brilliantly lighted by 75-wattlamp. Equipped with f2.8 tripletlens. All optics coated.

ONLY \$92.00

Victor Assembly 10 — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.



VICTOR

ANIMATOGRAPH CORPORATION EST. 1910

A DIVISION OF KALART

Producers of precision photographic equipment



NAVA Convention:

(CONTINUED FROM PAGE 24) plays for the NAVA Exhibit which starts at noon on Saturday in the Morrision Hotel's mezzanine and first floor. The Exhibit will be open from noon to 6 p.m. on Saturday, Sunday and Monday, and from 9 to 1 p.m. on Tuesday.

The NAVA Convention and Exhibit affords NAVA members an opportunity to gauge sales trends, to get the reaction to new equipment and to learn the latest developments in merchandise, distribution and supply, says P. H. Jaffarian, convention general chairman.

Meeting concurrently at the NAVA Convention are: the Educational Film Library Association, the Industrial Audio-Visual Association, the A-V Workshop for Industrial Training Directors, the Agricultural A-V Workshop, the Religious A-V Workshop, and the A-V Conference of Medical & Allied Sciences.

Merriman Holtz, A-V Pioneer Dies in Portland, Oregon

Ameriman H. Holtz, Sr., president of Pictures, Inc., Portland, Oregon, and a 16mm film champion, died of a heart attack, May 23, in Portland.

Mr. Holtz was president of the National Association of Visual Education Dealers, predecessor of the National Audio-Visual Association, in 1948-49. In his NAVED tenure and in other activities, he helped develop the audio-visual industry.

Heading the film program of the United States Treasury War Bond Campaign during World War II, Mr. Holtz figured prominently in the wartime emergence of the 16mm medium.

Before the war, Mr. Holtz had established Screen Adettes in Portland

Mr. Holtz' son, Merriman H. Holtz, Jr., succeeds as president of Pictures, Inc.

SITUATION WANTED

Young man, 15 years experience in all phases of industrial and documentary film production, interested in instituting film department with industrial firm. Excellent references. Resume on request.

Write Box BS-5A
BUSINESS SCREEN
7064 Sheridan Rd., Chicago 26.



CUTS CAN MEAN INFECTIONS

And supposed wrongs in the minds of your employees, based on misunderstandings and lack of facts, can meon trouble.

Stop it before it gets started . . . by developing supervisors who are alert to detect grievonces . . . who have the know-how to handle them with an appreciation of human feelings.

Develop trouble-stopping supervisors with:

"HANDLING GRIEVANCES"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR
 AS A REPRESENTATIVE
 OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

Rocket Pictures

INC.

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA Crawley Films to Produce

Royal Canadian Mounted Police Series for TV

THE ROYAL CANADIAN MOUNTED POLICE will ride across the world's television screens as the result of an agreement signed by the Canadian Broadcasting Corporation, the British Broadcasting Corporation and Crawley, McConnell, Ltd., Ottawa motion picture producers.

These organizations have arranged for the production of a series of half-hour tv films based on Canadian Mounted Police case histories. Camera work on the series will start in mid-October, 1958. Autumn, 1959 is the projected date for showing of the first tv film installment in Canada and the United Kingdom.

Have Worldwide Reputation

Tall in the ranks of the law, the Canadian Mounted Police long have carried the banners of Canada's reputation. Extending British police traditions, they also reflect credit on the United Kingdom. Vigorous and valuable national symbols, the intrepid Mounties have been celebrated in prose and in fictional movies and their work has been recorded in documentary film.

Today, as dramatized police action appears more popular than ever, these red-coated cavalrymen have a tv potential which combines Scotland Yard and your favorite western.

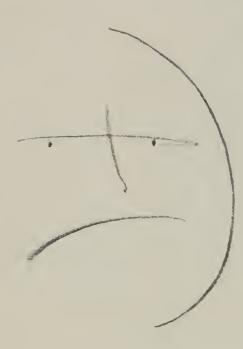
With this appeal opening the way to national and international audiences, the Canadian and British communicators plan to tell the Mounties' story anew—accurately, thoroughly and in a broad Canadian context.

Two Years in Preparation

Much research has been conducted for the tv series since Crawley Films, Ltd. approached CBC with the story idea two years ago. Leading Canadian writers have been preparing scripts with the cooperation of the Royal Canadian Mounted Police. Vincent Tilsley of BBC-TV has been in Canada since February to act as script editor.

Efforts are being made to ensure that the series will be authentic and reflect honestly the day-to-day duties of Canada's federal police force. Some stories will depict the preservation of law and order and the investigation of serious crime.

(CONTINUED ON NEXT PAGE)



We lost one account in the past year





We gained 132 accounts in the past year (Be glad to show you why.)

- · RCA & Westrex Sound Recording
- Editing
- · Processing
- Printing, Color and Black-and-White
- Magnetic Laminating

CAPITAL

FILM LABORATORIES, INC.

1905 Fairview Ave., N. E., Washington 2, D. C. LAwrence 6-4634

Mounties on Television

(CONTINUED FROM PAGE 27) Mounties encounter every kind of human situation, so many episodes will involve either petty crime or no crime at all.

The Mounties' saga will take viewers to city and town, to the prairie and the bush country of northern Canada. Several episodes will be set in northern Saskatchewan, where a three-man RCMP detachment is responsible not only for a small town but a wider community in 2,000 square miles of outlying districts.

Crawley Films Will Produce

The series will be filmed by Crawley Films, Ltd. at a site in the Gatineau Hills north of Ottawa, where a sound stage will be built, and on location in other parts of Canada. "The Gatineau" is beautiful hill country where tens of thousands of Canadians enjoy sports the year round. Here, the film crews will be able to find spectacular locations for the series: rolling hills, lakes and streams, forests, bush country and green fields.

Taking part in the contract negotiations for the new series were: S. G. Williams, controller of television administration for the BBC; Ronald H. Waldman, BBC's business manager for television programs; Charles Jennings, controller of broadcasting for the CBC; Max Henderson, comptroller for the CBC, and Hugh Laidlaw, CBC general counsel; A. A. Crawley, president of Crawley, McConnell, Ltd., F. R. Crawley, president of Crawley Films, Ltd., and Charles Curran, Canadian representative of BBC.

Technical Service Announces Field Sales Reorganization

↑ Improvement of service to dealers and customers is the purpose of a reorganization of field representation announced by Technical Service, Inc., Livonia, Michigan, manufacturers of 16mm projection equipment.

Serving as TSI representative in the New York and New England areas is C & M Industries, 141 E. 44th St., New York City, Joe Moss, president of C & M, has held a number of merchandising positions in the advertising and electronic fields.

Covering the west coast territory is W. L. Stickel, of Stickel and Garrett, 4357 Melrose Ave., Los Angeles, California. Stickel formerly was general sales manager of DuMont Television and Hoffman Electronics and is well known on the west coast. His organization includes three representatives experienced in dealer merchandising problems.

Name Regional Sales Reps

In charge of TSI representation in the Rocky Mountain area is E. K. Curry, 2755 S. Zurich, Denver, Colorado. Curry has 15 years' experience in merchandising of electronic and related items.

Two audio-visual veterans will serve TSI in the midwest: George G. Collins, with TSI for nearly 20 years, and W. G. Dwinnell, whose background includes Radiant Manufacturing Co., RCA, Viewlex and Ozalid. Midwest headquarters are in Chicago.

Ruedemann Coordinates Sales

At TSI headquarters in Livonia, Paul E. Ruedemann, sales manager, will have charge of coordinating general sales activities and field representative work.

The **A-B-C**of a Good Producer

A is for Architectonic — the art of systematizing knowledge.

B is for Background. Background enables one to remember some things and forget others.

o is for Counsel. "They that will not be counseled cannot be helped."

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

BALTIMORE 1, MARYLAND

Not A Big Company, but A Bright Concern

Slide-Filmstrip Captions

Prompt Service - - Lowest Prices

Write for FREE Type Chart



Hot-press Craftsmen Since 1938

KNIGHT TITLE SERVICE





The Atomium . . . symbolizing atoms at work for peace.

ILM AT BRUSSELS

Visitors to American Pavilion See Continuous Color Vignettes of Most Interesting Aspects of U. S. Life

CATTERED THROUGHOUT the American Pavilion at the Brussels World's Fair, and in conjunction with various exhibits and displays are 25 continuously running color films on different aspects of life in the United States.

"Loop" films, as they are called, are silent condensed motion picures so designed as to permit uninterrupted and continuous proection. Each film runs about 2½ grant about 2½ grant about 2½ grant about 2 given subject, such as education, costumes, leiture, sports, windows, storms, etc.

To Inform . . . and Impress

The loops are projected from schind shaded viewing frames nounted on the walls of the partition. Screens are of different izes and shapes to conform with rarious displays.

Each film is designed to create n impression about America; to ntrigue, to stimulate the imagination and to affect curiosity rather than to merely inform. The films are documentary in approach and for the most part are candid motion picture studies rather than contrived situations.

The films will run continuously throughout the six-month duration of the Fair—12 hours a day, seven days a week.

Showing a Colorful America

An effort has been made to stress that which is colorful Americana, and to minimize that which is commonplace. Because the films must "play" without the benefit of the spoken word or music and Fifty nations, from six continents, unite to demonstrate vital human factors which motivate the world's progress

sound effects, they have been edited in kaleidoscopic and quick takes to maintain interest purely through vision. The loops, incidentally, have neither beginning, middle, nor end.

Filmed in 42 States

The idea for the films was conceived by Bernard Rudofsky and Peter Harnden, designers of the U.S. exhibition. The development and execution of the project was the responsibility of the producers. Affiliated Film Producers, and Trident Films, both of which were specially selected for the job by the Office of the U.S. Commissioner General to the Brussels World's Fair. Production supervision of the loops was by Willard Van Dyke, of Affiliated, and Charles Schwep, of Trident.

Camera crews visited 42 states in connection with the project. They travelled in excess of 45,000 miles. Most subjects contained footage shot in six or more widely separated areas. Approximately 50,000 feet of film was shot to produce the films which have in aggregate total footage of less than 2,000 feet.

75% of the footage contained in the films is original photography. The balance was obtained from stock sources and through the generous cooperation of industrial sponsors of films.

During production, the Brussels loops were made available for

sponsorship on a purely institutional basis. The Isbrandtsen Steamship Company, the National Cash Register Company, Standard Oil of New Jersey are among the companies which have selected and sponsored one loop film each.

Since the opening of the Fair a month ago, reaction to the loops has been so favorable that additional loop projects are now being considered for future special exhibits of the government. What has excited many onlookers is that each loop screen "fits" the decor of the exhibit. Each is designed to be as "natural" to the exhibit's appearance as a static picture on the wall. And, just pictures is what they are—delightful pictures by some of America's finest camera artists.

Credits for Productions

Production supervision at Affiliated was by Willard Van Dyke and Irving Jacoby; Charles Schwep and Guy K. Benson supervised for Trident

Individual "loop" film production was handled by Donn Alan Pennybacker, Shirley Clark, Leonard Stark, Francis Thompson, Ellen Huxley, Richard Leacock, Andre Kaufman, Wheaton Galentine, Jules Bucher, Martus Grandirer, Charles Schwep and William Lum.

Assistants included Derik Washburn, David Sherman, Leonard Mandelbaum, and Leon Prochnik.

"LOOP" FILMS AT BRUSSELS FAIR TELL COLORFUL STORY OF AMERICA'S LIFE AND PEOPLE



Leisure . . . in the "golden years."



Costumes . . . children in the U.S.A.



Occupations . . . in infinite variety.





Drive-Ins . . . pattern for leisure.



Costumes . . . our young women.



Water Traffic . . . arm of commerce.

M ovies Are The Chief technique with which the United States is putting its best foot forward at the Brussels World's Fair.

More than 50 16mm movie projectors will be in almost continuous operation throughout the sixmonth-long Fair, giving millions of visitors from all over the world a close-up and convincing look at Americans at home and at work.

In their most spectacular form, the movies at the United States Pavilion will literally surround visitors. A specially-built theater adjoining the main exhibit area will come as close as possible—without crossing any oceans—to taking visitors on a tour of the United States. Circarama, Walt Disney's striking "movies in the round" technique, will project viewers into America's cities, factories, wheat fields, and even its supermarkets.

"Descendant" of Disneyland

The show at Brussels is a direct descendant of the highly successful exhibit which has been a feature attraction at Disneyland since its opening in July, 1955. (Covered in a special supplement of BUSINESS SCREEN in September, 1955.)

The Circarama Theater is a complete circle made up of 11 large screens (12'9"x9'10"). The screens are spaced about six inches apart, with the projectors for the show mounted within these strips. The projection booth for Circarama is, then, completely round itself, fringing the 45-foot diameter theater.

All of the theatrical equipment for Circarama is mounted some eight feet above the floor, leaving considerable open space for viewers to enter and to leave. The audience stands during the Circarama show, since this is the only way a viewer can rubberneck at all eleven screens. Coupling the eleven pictures with two-channel stereophonic sound makes for a viewing experience which can vary from awesome to exhilarating, to plain dizzying.

Will Operate Continuously

The theater at Brussels can accommodate several hundred persons at a showing and will be in continuous operation as long as the United States Pavilion is open. The film itself runs 18 minutes and plans call for showings as quickly as the theater can be emptied and refilled.

Into these 18 minutes, Walt Disney's production staff has cross-sectioned what are probably the most striking series of filmed impressions ever made of key United States landmarks. The film is sequenced and narrated in roughly the order in which a European visitor would encounter them. That is, the opening scene shows a sunrise over New York harbor, then switches in turn to show ocean liners entering and leaving past Battery Park, and moves next to the New York waterfront.

Narrated in Three Tongues

Narration for *The U.S.A.* in *Circarama* is geared for its audiences. Three narrators, taking round-robin turns, make presentations sucessively in English, French and Flemish. The multilingual approach taken by the Dis-



Artist's conception of Circarama Theater at the Brussels Fair.

U.S.A. in Circarama

The Magic of Films Surrounds Visitors to Brussels With Scenes of America's Cities, Factories, Farms and Markets



Circarama at Disneyland . . . prototype for show at Brussels.

ney staff has made it possible for this official United States Government presentation to be somewhat selective in the way it presents material to foreign audiences. For example, as the Circarama cameras focus on a series of openhearth furnaces in a large steel mill, the English narrator says:

"Steel is made across the nation, in more than half of the 48 states . . . but Pennsylvania, Ohio, Illinois and Indiana produce by far the most."

In Flemish, though, the description is more forceful:

"In this age of steel, the American mills produce 130 million tons a year."

In continuing its coverage, the Disney production shows a teeming Times Square at night; camera then shifts abruptly to a quiet village green in Vermont. After a short sojourn on the Vermont

countryside, the viewer is injected through the surrounding presence of Circarama into restored, colonial Williamsburg, Virginia.

Then, as only Circarama can really picture it, viewers are given a convincing look at America's industrial might. Succeeding scenes show: (1) An ore boat unloading at Ford's River Rouge plant; (2) Open hearth furnaces; (3) "Workers beyond counting" passing through the gates at the River Rouge plant; (4) New cars being tested on a manufacturer's track, (5) A ride down a typical freeway.

Then, the camera car shows up on a scene which is really awe inspiring in the circular Kodachrome presentation—the parking lot of a major shopping center and the interior of a modern supermarket.

The viewers are next given a quick look at American schools

and an American university (U.C.L.A.). Other scenes include the harvesting of a large midwestern wheat field and a cattle round-up. America's transportation might is represented by an impressive, 360-degree look at railroad freight yards in Kansas City.

The ground-photographed sequences continue with a view of a major open-pit copper mine and a ride through Glacier National Park.

Then, Circarama takes to the air with the help of a special boom lowered out of the bomb bay of a converted B-25. Shown from this vantage point are San Francisco, San Francisco Bay, the Golden Gate Bridge, Hoover Dam and the Grand Canvon. The film closes back on the East Coast with a view of the Statue of Liberty.

Movies, Movies Everywhere

Throughout the rest of the United States Pavilion, there will be movies to view in just about any direction or almost any point where visitors might care to browse. The major section of the exhibit will be devoted to the theme, The Land and People of America and spotted throughout this area will be a series of movie screens measuring approximately 30"x40", set up for continuous movie presentation through rear projection. Some 25 films will run continuously to depict this theme. For the most part the presentations are in the form of two minute sequences of 16mm color, sound films. These films are looped for continuous projection (as are the Circarama films). Presentation will average eight sequences per loop.

In the mechanics of putting the Brussels show together, the State Department pretty well picked up where movie men connected with (CONTINUED ON NEXT PAGE)

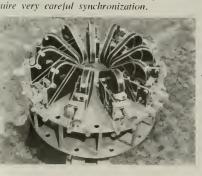


Above: a closeup of the Eastman l6mm projector, Model 25B, adapted for Circarama.



Above: William Ralke, Eastman -v dealer. The unusual in audioisual exhibits has built him a very nusual business.

Below: the Circarama camera unit. All 11 rojectors are operated continuously and re-



The U.S. in Circarama at Brussels World's Fair

(CONTINUED FROM PAGE 31) Disneyland left off a few years ago. All movie exhibit equipment for the United States Pavilion is being provided by the same prime contractor who sold and supervised the engineering of equipment for Circarama and all the other movie exhibits within Disneyland.

In the meantime, the Ralke Company, Los Angeles audiovisual dealer for Eastman Kodak, had accumulated some two-anda-half years of operating experience with the Disneyland exhibits. Trained service personnel were available for equipment adaptation and installation.

Ralke Supervised Project

The great bulk of the details connected with gathering, assembling, installing and operating this special exhibition equipment were handled under the personal supervision of William C. Ralke, head of the audio-visual supply company, who played a similar role in connection with the Disneyland movies.

Selection of projection equipment was based on the fact that Circarama poses operating conditions which are almost undoubtedly the most gruelling ever faced by a 16mm projector. As was the case at Disneyland, Eastman Model 25 projectors were specified for Circarama. The specific units being used in Brussels are Model 25B. Reasons:

LIGHT OUTPUT. Circarama projection is under wide angle conditions. The photography itself is on Commercial Kodachrome with 15mm and 16mm film. Similarly in projection, pictures have to be spread to an almost 13-foot width with only a 45-foot light throw. Expanso lenses are used to provide maximum flexibility in picture adjustment. The fact that Kodachrome prints are used makes

a strong light source mandatory to preserve color rendition.

DURABILITY. At Disneyland, the Model 25s had proven their ability to stand up under schedules which called for operation up to 12 hours a day, seven days a week. At television stations across the country, Model 25 units have regularly turned in 10,000 hours and more of trouble-free, continuous service. THE MODEL 25 IS EASY ON THE FILM. The unit is designed with separate drive motors-in this case synchronous motors - for the sprocket-shutter segment and for the intermittent. This design assures even transmission of film in projector operation, avoiding stresses and pulls which must frequently lead to film damage.

The effectiveness of Circarama depends on continuous operation of all 11 units. Circarama still represents the largest endeavor yet undertaken in synchronous exhibit presentation. The problems of synchronization, in themselves, call for quality and dependability in the individual projectors.

All Projectors Synchronized

Synchronization of all of the projectors in Circarama is accomplished through the use of Selsyn motors. These are "slave" motors which can be remotely controlled by electrical impulse. It is the function of the Selsyns to bring the Circarama show into synch at the beginning of a performance. Through the bulk of the presentation, the synchronous motors with which the Model 25s were equipped at the factory will keep perfect time in cadence with the 60-cycle current which drives them. At the start of projection, however, there is bound to be some variation as the cable-connected units pick up a current in succession. The Selsyns serve a control function, bringing the show into frame-byframe synch. When this is achieved, special clutches disengage the Selsyns and the regular motors of the projectors take over.

The same principle of synchronization applies to Circarama's sound units. The show at Brussels has two Ampex sound consoles. These are equipped for 171/2mm sprocketed magnetic film with a dual stereo track. Two sound consoles are needed so that they can alternate showings. The unit which has just been run is rewound during the next presentation while its counterpart takes over and provides sound. The magnetic tape units, of course, have to be rewound after each running. The Model 25B projectors, on the other hand, operate continuously with the aid of magazines supplied by Technical Service.

Centralized Control Panel

Centralized control for all 11 projectors and both sound units is housed in a single operating console. In addition to governing the routine functions of starting the show, stopping it and governing its operation, the Circarama control panel is wired to signal the operator automatically any time a projector stops, the film breaks, or a bulb burns out.

As added protection for continuous operation, the Brussels show has three spare Model 25B projectors. All projector units are maintained on a regular, cycled basis with the spares being rotated into the projection line.

The equipment for the Circarama exhibit now showing in Brussels was completely fitted out on the other side of the world from the Fair. Engineering and modification were done by Western Audio-Visual Engineering Sales, Inc. of Anaheim, California.

Western Audio-Visual also adapted 55 Kodak Pageant projectors for continuous operation and fitted them with mirrors for use in the rear projection shows.

Through their continuous operation in Brussels, these motion picture units will tell an impressive story. The objective of the entire exhibit in which they play such an important part is to cast the United States's strongest trump card before a critical world forum. The best product we have to sell to the people whose curiosity brings them to the World' Fair is American progress and our way of life. In fulfilling this assignment, movies tell a big story and tell it convincingly.

Below: placing slates in camera ports. In projection, pictures are spread to 13-ft, width with only a 45-ft, light throw.



CONFERENCE REPORT: FILMS IN BUSINESS & INDUSTRY

Presented by the University of California and the San Francisco Film Producers

DR. PAUL H. SHEATS, Director, University Extension of the University of California welcomed an audience of business executives of that state to a first annual Conference on the Use of Films in Business and Industry, held at the University's Extension Center in San Francisco on May 27-29.

Jointly sponsored by the Graduate School of Business Administration and School of Business Administration, the Department of Journalism, Motion Picture Production Department of the University of California in cooperation with the San Francisco Film Producers' Association, the three-day event was a genuine pioneering effort, the first of its kind held in the United States.

The very valuable experience gained in this first Conference is being applied to plans for a continuation of the affair on an annual basis. An exhibit of the latest audio-visual equipment was held concurrently at the nearby Hotel Whitcomb, with local dealers cooperating in every phase.

Fortified by numerous film showings, leading authorities in education and industry shared experiences in helping develop the Conference aim: to give a comprehensive view of how the motion picture fits into various kinds of business and industry programs; and to provide those responsible for public relations, personnel training, sales and merchandising, or educational programs with background information upon which to base decisions about the use of films.

Abstracts of a number of talks presented at the Conference are provided in these pages; some will appear in their entirety in future issues of BUSINESS SCREEN.

the film to let the learner perform the action before going on to the next one.

For films designed to teach or communicate verbal skills and information, frequent rest intervals between film sequences, or better, frequent opportunities for active review and recitation, result in much better learning of the material. Provision for this should, if possible, be built into the film from the outset, rather than being added in by the user.

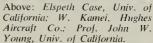
Careful and detailed specifica-

tion of the exact goal of a film is as important in the area of attitudes or motivation as it is in the case of technical instruction or training.

Only when aims have defined precisely enough to be measured unambiguously by the research psychologist can the question of how well they are achieved (or what has made a film effective or ineffective) be removed from the arena of conflicting opinion and placed on a solid foundation of demonstrable fact.

THEY HELPED PIONEER THE 1ST CALIFORNIA CONFERENCE







Above: Cat. Skillman, Director of Public Relations, Champion Paper Co. shows film to Mrs Marvin Becker, meeting aide.

FILM RESEARCH What Makes a Film Effective?

by Arthur A. Lumsdaine*

THE MAKING OF an effective motion picture requires, first of all, a careful and explicit identification of the precise objectives sought by the film—stated, if possible, in terms of the changes in human behavior and thought the producer hopes it will bring about.

The more explicit and detailed this statement can be, the more directly it implies the standards or indices by which the film's effects may be gauged, and the more sharply the film's content can be focused on its objective.

Measurement of the specified indices before and after exposure of groups of people to the film is the main method by which the effectiveness of a film can be soldily assessed. Films would be made much more effective if the way in which they are to be used in trying to meet these objectives were also carefully specified beforehand.

Trying out preliminary versions, even in the form of a story-board

*Visiting Professor of Psychology, University of California, Berkeley. On leave as Chief, Training Branch, Maintenance Laboratory, U.S. Air Force Air Research and Development Command.

or a series of rough sketches, furnishes a very good predictor, in the case of films with specific instructional aims, of what the final film will or will not accomplish if produced according to plan.

When films are to serve as really effective instruction, there must be provision for much more repetition, and much more opportunity for the audience to participate in or rehearse what is to be learned, by making appropriate overt responses to what is shown on the screen. The interval between the showing of the film and the opportunity for such rehearsal or application should be reduced to the absolute minimum.

This would avoid the enormous inefficiency that results from the normally very rapid rate of forgetting which occurs almost immediately after a film, or any scene in it, has been viewed. Films demonstrating procedures of the "nuts and bolts" or "knobs and dials" variety can be used most effectively, for instance, by presenting only a very short segment of the filmed procedure—sometimes only a few seconds—and then stopping



AT LEFT:

H. B. Butler, Chairman, Film Producers' Assn., with Clyde B. Smith (ctr., University of California producer and Conference speaker Milton Gordon, California Inst. Technology, seated at right.

AT RIGHT:

Prof. Charles
M. Hulten,
Dept. of Journalism; Dr. Helen
Hammarberg (ctr.)
and Conference
guest speaker,
Ott Coelln,
(right) editor of
BUSINESS SCREEN.



TILM CONFERENCE REPORT



Mass Communications Media

by Charles M. Hulten*

TOST OF THE PEOPLE at this Conference, it seems to me, en't really working in the area e usually call "mass communications" at all.

It's true, of course, that motion ctures are generally included in nat are called the mass media. It your problems, I would guess, e the problems of the special urpose film, produced for the ecial audience.

You are among those trying to eak through the roadblock set by the concept of this mass dience. Most of you have to ink about such problems as empoyee or customer relations, use films in schools, training and ientation, and scores of other stribution channels, including to annels.

For over a dozen years, I was wolved in the international inmation and cultural relations ogram of our government. There was working toward the solution a problem which it seems to me related, however indirectly, to oblems you are here to discuss. That problem was how, effectly, to use the mass media to coaden the understanding of merica's policies and its actions and, if possible, to bring about great acceptance of those policies and actions.

Basically, the message we tried



to get across was that America's policies and programs were of mutual interest and advantage to ourselves and to the persons of the other country. I suspect that this is the common objective of virtually all purposeful communication, whether we are talking to foreign peoples or to our employees, customers or stockholders.

It seems incongruous, doesn't it, that a nation which has developed the arts of public relations and selling to such a high point fails in selling itself? Why have we failed? Some of our best minds in these arts have worked at the job, at every level from the President's office on down. And we still don't talk as good as we act!

The reason, I'm fairly sure, is that we get all tangled up in a mess of political, social and economic verbiage—much of it designed for home consumption instead of for people overseas—and we hold on to meaningless symbols and concepts instead of telling our story simply and directly. Our blacks are all black; our whites are all white. As communicators, we are out of touch with those we are trying to reach.

What I am trying to say goes for American business, too. I think business "often acts better than it talks." And it looks as if the crises in this field may be even more critical for our future than in the field of diplomacy. If we can find a way to tell our story better—even a little better—at such meetings as these, perhaps that future will be more secure.

*Professor of Journalism, University of California, Berkeley, Assistant Director, OWI, 1944-45; Deputy Assistant, Secretary of State for Public Affairs, 1946-47; General Manager, International Information Educational Exchange Program, Department of State, 1950-51; European Director, IEEP, 1951-54.

PANEL DISCUSSION

How Films Are Made

-from conception to finished print

Moderator: G. K. Walker, President. Gene K. Walker Productions: Panelists: Allison J. McNay, Supr. Pub. Relations Motion Pictures, Standard Oil Co. of Calif.; Willard S. Briscoe. Manager of Publications, Bethlehem Steel Co.: Donald M. Hatfield. President, Pacific Productions: H. B. Butler, Vice-President and Treasurer, W. A. Palmer & Company, Inc.

THE MUTUAL RESPONSIBILITIES which sponsors and producers share in the creation of a successful motion picture were outlined in a panel discussion on the subject, "How Films are Made—from Conception to Finished Print."

For purposes of the discussion, sponsor-members were the Public Relations Director and the Marketing Director, respectively, of a mythical "Western Oil and Steel Corporation," and producer-members represented an equally hypothetical film company known as "Film Producers Inc."

"Film Producers, Inc."

The "sponsors" had a communications problem in which a good motion picture could be of tangible help. The "producers" wanted to make the film.

To begin with, the two "sponsors representatives" couldn't agree on the method of selecting their producer. One wanted to use the same one he'd used in the past, and in whom he had confidence; the other wanted to put the project out for competition among several producers.

The panel agreed that this would be satisfactory, so long as final decision was made on the merits of each producer's ideas, rather than on price.

"Producer" representatives agreed to submit a story treatment as part of their competition, but insisted that the sponsor should pay a fair price for this service, even though the "producer" might not get the production contract.

The "sponsor" representatives agreed to this condition.

Discussion brought out the profound research necessary to develop a successful script. Most important was that the sponsor must assume a full measure of responsibility in this regard. Inadequate research, it was agreed, can only result in an inadequate script.

"Sponsor" representatives wanted to know, "How can we be sure of getting the film quality for which we are paying?"

"Producer" representatives, in answering, established the control factors which the sponsor may exercise during the course of production:

1. Over the integrity and technical accuracy of the script; 2. During photography, via the sponsor's technical director; 3. At assembly of the rough-cut; 4. During refinement of the working print; 5. At final revision of the narration script; 6. At the approval-showing of the assembled work-print with sound.

The sponsor's technical director, the panel agreed, must be "a man who knows what he's doing." It also agreed that the sponsor's primary control of quality is through selection of a producer with demonstrated ability and integrity.

Production of a film, it was jointly agreed, is a bilateral responsibility. The end product can be no better than the creative effort which sponsor and producer jointly and harmoniously contribute.

Film Production Techniques

by Clyde B. Smith, Motion Picture Producer, Univ. of California

MOTION PICTURES as used in business and industry are primarily means for transmitting information to an audience. If you have a body of information on the one hand, and an intended audience on the other, the choice of production techniques must be made so that the information will be transmitted most effectively to the intended audience. If one starts

a film production project with the attitude — "I think it would be wonderful to make an animated film"—he is courting disaster.

If, on the other hand, you say, "I have such and such information to get to such and such an audience, and it seems that animation is the most effective way to do this," the situation becomes entirely different. So before making any decisions about production techniques, a good many other decisions must be made.

Perhaps the most effective way of starting any film project is to write a simple and concise statement of purpose. The entire film project can grow out of this statement of purpose.

Each phase of the production can be tested against the statement of purpose. This procedure will lead to intelligent decisions about information to be included, about the audience to whom the film should be addressed, and about the techniques to be used in the production.

The statement of purpose can vary from a sentence to a paragraph or so. But if it begins to run to two or three pages, watch out. You are probably trying to include too much in a single film.

A brief note about dual purpose films. The nature of the films made by business and industry is such that there is often both an explicit, and implicit purpose.

Whether a company has an internal production unit, or utilizes the services of the many excellent commercial producers, each is faced with the same problem which lies between the information to be

transmitted and the audience—the production of the film.

The structure of any film can be reduced to three basic elements—sight, sound and time. In a well-made film the elements of sight and sound are inseparably inter-related, each separately and both together represent developments in a time sequence.

At various phases of production, the producer is concerned with what the audience will be seeing or what the audience will be hearing, but at all times he must consider the effects of these two elements when synthesized into a co-ordinated whole.

No matter what production techniques are used, the producer is concerned with visual elements in motion, with linear and spatial composition, with visual rhythms, and with corresponding elements on the sound track. In the kind of films we are discussing, all of these elements are used to express ideas, to transmit information.

These things are basic: the sight and sound and the time structure of a film. But in determining what is going to be seen on the screen and what will be heard through the loudspeaker, many, many choices are open.

Films in Employee Relations

by John V. Zuckerman*

E MPLOYEE RELATIONS begins where there is work to be done; where job requirements must be set.

Motion pictures can be used to record permanently job performance for later reference in developing job analyses. While the "audience" for these films is limited, the footage may later be used in other films for other purposes.

In recruiting employees to fill a new position, a general orientation film may be used to great advantage in visits to schools and colleges, showing in commercial theaters, over tv as a part of commercials, and the like.

A unique use of films in larger companies is the so-called Assessment process. A film of a candidate for a distant job may be made, and sent to several offices, to eliminate travel by the job candidate. While there are difficulties to be overcome in such use of films, and although the "audience" is limited, they may still be fruitfully employed.

In indoctrinating new employees into the company, films often are used in the same way as in recruitment. Here, special films may be made on company benefits, products, etc., in addition to the general orientation films.

Once the worker is on the job, films are an important part of training and development. They are employed best where their power to recreate multi-sensory experiences in motion is needed.

In safety briefings, union-management relations, and other similar areas, films are not used as much as they might be. For instance, if the company is planning to move its plant, films could help to "sell" the employees on the desirability of the new location.

In employee recreation, films

**Manager of Personnel and Plant Services, Ampex Corporation, Redwood City. Information Specialist, Armed Forces Radio Service, 1946; Director of Radio Workshop and Andio-visual Aids Program, Stanford University, 1947-48; Research Assistant, Instructional Film Research Program, The Pennsylvania State College, 1948-49.

FILM CONFERENCE REPORT

can be used effectively as a selfimprovement medium; off-duty education programs are often part of such a program.

During plant tours, "open

houses," and other communityrelations activities involving employees and their families, films can play an important good-will building part.

Employee Training With Films

by Milton Gordon*

M OTION PICTURES CAN — and do — have an important function in business and industrial training. But their value as a training tool can be both used and abused.

Let's consider some principles, and cite some examples, as to why business and industry use films.

1. Motion pictures can arouse emotions and change attitudes.

Marshall Field & Company department store used its film, By Jupiter, to remind its employees that concern for the customer will result in much greater satisfaction for the customer.

2. Motion pictures can give new concepts of things outside the range of experience.

Films used during induction give employees a panoramic view of the company and its products in a far more efficient and economical manner.

 Motion pictures are authoritative. They can teach people who would not respond to an ininstructor.

Employees who normally would express little interest and concern about the structure of our economy, have demonstrated interest and personal identification when the film *In Our Hands* was used.

4. Motion pictures have drawing power. People will come to a movie who would not attend a lecture

Evaluation of training sessions consistently shows that trainees feel that the film sessions have been one of their most profitable experiences. Frequent requests are made that "my boss should see that film."

*Ph.D. Associate Director, Management Development Center, California Institute of Technology, Pasadena, Formerly Associate Director of the Marquette University Management Center, which he helped to establish. Ph.D. from University of Wisconsin with major studies in guidance, psychology and personnel management. 5. Motion pictures are valuable because they give everyone in successive audiences the same message.

While this might be questioned it has been found that in a step-bystep process, such as was showr in the job instruction film, *Instructing the Worker on the Job*, the steps became meaningful and the same message was received by all

Motion pictures can teach faster than lectures or slidefilms

This has been most evident in the safety training field, where large groups have had common safety problems brought home to them quickly in a most vivid fashion.

7. Motion pictures can teach more fully than the lecture method of teaching.

In using the film, *Production* 5118, with the handout problems communications became more realistic than in most other attempts to "drive home" such concepts.

8. Motion pictures can reach people of less education.

The film, Of Pups and Puzzles teaches some of the fundamentals of selection and demonstrates some of the basic research in the psychology of learning in such a fashion that trainees, with little education, could relate the film to their supervisory activities.

Teaching given by motion pictures is remembered longer.

Trainees remember material presented by films 35% longer (CONTINUED ON NEXT PAGE)



ILM CONFERENCE REPORT

ONT'D FROM PREVIOUS PAGE)
n material presented without
use of films.

The usefulness of films as trainaids can be abused, too. Here some examples:

Showing a film to a training sup with no specific purpose in nd, on the theory that a film most any) would provide a d change of pace.

Not previewing the film before owing it. One manual training tructor, for instance, ordered ilm on "filing" and showed it his class without a preview. The ing" turned out to be the kind ecertary would (or should) do

—but not the kind that would interest a manual training student.

Not preparing the group before showing the film. An example is the military establishment which ordered all personnel to see a film on security, without giving any further explanation or preparation. It was a waste of time for most of those who saw it.

No follow-up discussion. Much of the value of any training film may be lost if its main points and concepts are not reviewed.

Improper scheduling. Showing a film when it's available, rather than when it's needed, doesn't help; it just adds to the confusion.

Films on TV Service Time

v Thomas F. Mullahey. Director of Public Affairs, KRON-TV

ustaining Time for showing industrial and special-interest as is available at every television ion in the country. You and it clients doubtless know that it verification is often worth dreds of private showings, even the film is programmed on tv's called "dog" hours.

As a programmer of such films, ake bold to nail a thesis or two the door for producers to der.

Nobody sets out to make a dull vie, ever. But in a mass medium tv, the demands are greater, ere is no captive audience of disposed enthusiasts. The ever may walk out on you at any e, and with impunity, by simply king the dial.

to do your professional best to p interest high—and please forabout the alleged "13-year-old nind." There's no such animal. Remember—tv stations are in business of selling time, not ng it away. Films ridden with rt and covert plugs have scant spects of lighting up a tv screen. Main title and end credits are timate; and your client's prodor trade mark may be seen time to time if it is not obive. A rule of thumb; see the



product or service, and hear about it, once in a half-hour picture. Exceed that and you may get a bill for air time.

Now for the regions of taste. In a broadcast medium, the audience is not an exclusive one. Everyone within reach of a receiver is a potential viewer. Outrageous bad taste, of course, is obvious; borderline bad taste is harder to spot. Follow your native sense of propriety, and the Motion Picture Production Code, and you won't go far wrong.

Without greatly harming your subject's story demands, try to bring in your picture at a running time suitable for tv play . . . between 13:00 and 14:25 minutes for a quarter-hour slot and 27:00 to 29:25 for a half-hour are optimal lengths. Half-hour holes, incidentally, occur most often in tv program schedules.

Color? By all means. TV color is burgeoning; take advantage of it

Send clean prints. You'll find tv film departments staffed with competent people who won't handle your film negligently. But to avert complaints, check each print before you send it. Look for sufficient leader (heads and tails), rough splices, torn sprocket holes, and the like.

Finally, if you distribute your own film, allow enough time for each station to play the film without crisis-pressure. Arrange the next booking so that film can be shipped by dog-team and still make the date. Four days should be ample, in most cases.

Films in Community Relations

by R. C. Skillman, Dir. of Public Relations, Champion Paper Co.

The Use of films in a community-relations program must first start with your own company's philosophy about community relations. If you don't have one, t can't see how you can use films to help toward a goal you haven't first fixed in your own minds. A movie often fails to do a job for a company because management never clearly spells out at the outset what it was intended to do.

The second requirement leads directly into the making and use of films as part of your community-relations program. Good films must answer a need; an audience need as well as a corporate need.

How do you establish that there is a need? You ask questions, like:

Do people in our plant communities have a generally favorable attitude toward our company?

Do they know what we are trying to do and how we are trying to do it?

Do they think we have a corporate philosophy that includes their well-being as well as that of the company?

If the answer to these questions is "no," then you'd better revamp your community relations activities. And films might very well fit in nicely.

Your purpose, then, in using films will be to help crystallize community attitudes about your corporation. They help open doors to accurate knowledge about your company. They help give you a corporate identity.

People feel about a company like they do about other people. They don't really care what a man does for a living. They want to know if he's a good guy or a bad guy. We want our films to show people we're a good guy with good intentions and with the know-how and experience to put these intentions into action.

Film Use in the Schools

by Stanley B. Brown*

A NOUTSTANDING VALUE of motion pictures in education lies in their ability to push aside the confining walls of the classroom and bring the world into focus as an aid to learning.

By bringing time, space and object-content problems into control, motion pictures are valuable extension tools that can bring about better teacher-pupil communications.

Educational motion pictures are of particular importance to teachers at all grade levels through their vital ability to present to learners an edited version of reality.

The desirable factors of presenting meanings involving motion, compelling attention, controlling time, space and motion, augmenting or reducing actual size, and encouraging desirable social-scientific attitudes are basic landmarks that competent teachers capitalize on for effective teaching by means of educational films.

However, for films to be used most effectively in the classroom, the proper environmental stage on the part of students must exist.

Students should express a need to see and hear the film experience.

Attention should be given to problems of vocabulary that may be raised by the film; and the teacher should assume the responsibility of seeking answers to questions that might be brought up by the student audience.

Question-and-answer periods immediately following the film's showing are important. They give the teacher a valuable opportunity to evaluate the interest and worth the film has had for the pupils. Stimulated by motion pictures, educational experiences can be a valuable exploration by both pupils and teacher.

In connection with the use of films in the classroom, certain cautions should be observed. The teacher should be careful to clarify for pupils those instances which may lead to incorrect concepts of time and space, distorted impressions or conclusions, and to misunderstanding which may arise from too general or too vague content treatment.

*Lecturer in Education and Supervisor of Audio-visual Education. University of California, Berkeley. Doctorate in Audiovisual Education from Stanford University. Associate Professor of Education, University of Colorado, 1950-56.

A Problem Every Family Faces

New BBB Film Explains a Funeral Director's Functions

Sponsor: Association of Better Business Bureaus, with the cooperation of the National Funeral Directors Association.

TITLE: To Serve the Living, 27½ min., b/w, produced by Pathescope Productions.

Because the Better Business Bureaus handle nearly 21/2 million public contacts a year, they know people as few organizations do, and they know the confusion which many people experience under emotional stress when death visits a family. Most people are ignorant of what the requirements and needs are in making funeral arrangements, and the Bureaus know many people purchase funerals which either are not fitting to their requirements or are beyond their means. This film, therefore, has been produced with the purpose of helping people better understand something which happens every day and which every family faces on an average of once every ten years.

To Serve the Living is unique in that it is perhaps the first time the subject of death and the immediate problems and impact on a family have been dramatized for public showing. The story dramatizes how one family reacts when death suddenly strikes. It shows how the need for funeral arrangements have different meanings to the widow, her son, daughter and brother-in-law. Difficulties on



Fred Tuttle, a college boy, comes home to find his father has died. A neighbor offers his assistance,



He tells the funeral director he wants a family service. He does not want "strangers" to be there.

conflicting attitudes and emotions are settled with the aid of the funeral director who helps the family plan the funeral that will be proper for them. The film also shows the services a funeral director provides and how he not only can help a family make important decisions in a time of emotional stress, but how he handles matters required by law.

Better Business Bureaus' surveys have found that people generally know very little about a funeral director's duties and services beyond what is visible to those who have attended funerals. The film's purpose is to show that funeral directors serve the living as well as care for the dead.

The story was written by Mr. and Mrs. Ralph Schoolman, whose scripts in the human relations field have always been outstanding. William M. Nelson was executive producer.

250 prints of *To Serve the Living* are available for public service television and private group showings. Each of the 110 Better Business Bureaus will have a print for use in their localities and prints will be available from the National Funeral Directors Association for showings in areas where BBBs are not located.

This is the first of the Association of Better Business Bureaus' series of public-interest films produced with the cooperation of business and professional groups.



Fred comforts his mother who is greatly shocked. The family is not prepared to face this emergency.



The Tuttle family attends the funeral services. The funeral director handled all the details.



Biggest single audience—over 3,000 persons—saw "This is New Jersey" at the state Educational Association convention.

"Jersey" Makes a Million Friends

Audiences, Governor Praise New Jersey Bell's Film Portrait

ago, the New Jersey Bell Telephone Company's film, This Is New Jersey, has been winning friends and influencing people for the Garden State in spectacular fashion. 130 prints of the color film portrait of the state (produced by Owen Murphy Productions) have played to over 15,000 audiences and an estimated 1,500,000 people.

The avalanche of requests that rolled in following last year's preview before state dignitaries, and the first announcement of the film in the company's bill inserts have

far exceeded the most hopeful predictions. Today, even though it is a year old bookings are being made into 1959.

The film is also being shown at the Brussels World's Fair by request of the U.S. State Department through Governor Robert B. Meyner. The Governor has been outspoken in his high commendation of the company for sponsoring the picture.

NBC has selected *This Is New Jersey* as one of several films depicting typical Americana for use in closed circuit television at the Brussels Fair.



Above: Gov. Meyner (left) and Mrs. Meyner present a print of "This is New Jersey" to U. S. Commissioner General Howard S. Cullman at Brussels World Fair. Right: day-by-day scoreboard of the film's bookings is kept by James F. Campbell, motion picture manager, and W. F. Rembert.



There's No One Answer to Good Supervision

Recognizing Workers as Individuals Presents a Major Management Problem

A SUPERVISOR REMARKS to his men: "You guys have a world of opportunity. This place is wide open . . . why don't you try one of the other departments? Or maybe you'd like some Central Office experience."

One of his listeners feels: "Wonderful boss that Matt Jordan. Always trying to give you little tips . . . help you along."

But another thinks: "There he goes again . . . always pushing . . . always riding me. Can't

ever satisfy that guy."

This little exchange illustrates what is coming to be regarded as one of the most important human relations problems of industry today. How can the average Supervisor... in addition to all the other roles he must fulfill... develop the kind of communications skill that will enable him to get through to his men... touch the hidden springs of motivation that create understanding... good will... enthusiasm?

The Bell System . . . employer of over three quarters of a million people . . . is tackling this management challenge with a series of films that explore such questions as these. The first, More Than Telling, described how Supervisor Matt Jordan learned the importance of fulfilling the employee's legitimate need to know about his company . . . his job . . . his future. The sequel No One Answer," takes Matt into the thornier problem of dealing with the individual personality traits that cause different people to react in radically different ways to

Matt Jordan . . . is he the friendly, helpful advisor that Downs believes him to be when he suggests ways of advancement . . .



Jordan learns that the same order, if given in the same way to two of his men, encourages one, but angers the other.





Above: Matt Jordan learns that no two employees react in the same way to a suggestion; each presents an individual problem.

the same boss or the same job situation. Both motion pictures were developed and produced for A. T.& T. by Henry Strauss & Co., Inc.

In No One Answer we see two men in Jordan's crew . . . Kiley and Downs . . . working on the same assignments . . . for the same pay . . . under the same leadership. Downs is cooperative . . . interested . . . productive; Kiley, with no less natural ability, no less desire to do well, is bored, frustrated, resentful. He interprets everything Matt Jordan does as persecution . . . and Matt is baffled when what he believes is kind and sympathetic treatment fails to make any dent in the wall Kiley has thrown up around himself.

Says Matt of Kiley: "Sometimes you just can't get through . . . just can't understand some guys."

Says Kiley of Matt: "I tell you . . . that guy gets harder and harder to understand."

With tension piling up to the breaking point . . . and the company and the employee both the losers in this tug of wills . . . Matt suddenly comes to realize that the old golden rule "Do unto others as you would have them do unto you" is *not* the complete answer to the problem of communicating successfully with another

... or is he, instead, the hardfisted, overbearing boss that Kiley thinks he is, always looking for something that's wrong?



Downs and Kiley compare opinions on Jordan. Kiley is ready to quit, but Downs feels he is being helped by Jordan.



individual. With a subtle, but all-important twist, he applies a new principle: "Do unto others as *they* want to be done to." Dealing with everyone alike can be the most *unfair* kind of treatment; fairness . . . and success . . . come from creating the kind of climate between you and the other person that best suits his individual requirements.

No One Answer handles Matt's dilemma with impressive realism both in the development of the problem and its solution. There is no sudden and glorious happy ending... only the first indications of a slow growth of understanding between Kiley and Matt. The rewards of such understanding, the film implies, are open to any supervisor who learns to look beyond himself and into other men.



Mounting camera in locomotive to film Chicago-New York freight run.

The Central's Story

A Great Railroad Uses a Film to Point Up its Economic Importance

SPONSOR: New York Central System.

TITLE: *The Big Train*, 30 min., color, produced by MPO Productions, Inc.

☆ Alfred E. Perlman, president of the New York Central System, thinks that now is a particularly good time to release a film like *The Big Train*. With financial crisis facing many of the nation's railroads, and when Congress is actively considering measures to allow the industry to more effectively help itself, a movie such as this can do much to put the railroads' plight in proper perspective.

Rails Seek More Equal Treatment

Although in toto a survey of modern rail-roading methods, *The Big Train's* reason for being is to say (and Mr. Perlman says it in the film) that the present transportation policy of the government is unfair to the railroads. If the policy continues, the railroads cannot. Mr. Perlman points out the free roads for trucks, the government-built airports and bus terminals, while railroads, which pay their way com-

pletely, are stifled by archaic regulations at every turn.

But, he affirms, the railroad industry must not die, and is not dying now despite its handicaps. To illustrate, the film shows scientists at work with the instruments in the Central's new Technical Research Center in Cleveland; the pushbutton operations of the new Frontier Yard at Buffalo; the Central's Freight Service Bureaus and how they operate to keep track of every one of the cars on the system through automatic teletype and 1.B.M. equipment; and electronic traffic control at work on the main line.

Film Chicago-New York Freight Run

The Big Train concludes with the dramatic night ride of NY-4, one of the Central's Early Bird freight trains between Chicago and New York.

Throughout *The Big Train*, which is being made available for public showings (via Modern Talking Picture Service) throughout the Central's 11-state territory, is woven the meaning of railroads to the growth of the country and to the standard of living of the American people in terms of jobs and income.



High atop a signal tower, Victor Solow of MPO Productions (right) sets up his camera for a sequence in New York Central's "The Big Train." Solow also was the film's producer-director.

Man at left is a signal maintainer.



Fact Films for Tougher Selling

Competition Is Keener, So Texaco Gives Its Dealers Points They Can Sell With

Sponsor: The Texas Company

TITLES: Facts About Texaco Gasolines,
Facts About Havoline Motor Oil,
Facts About Texaco PT Anti-Freeze.

PRODUCER: Audio Productions, Inc. All are 20-minute color motion pictures.

☆ Competition, though never missing, has resurged to new highs among the petroleum marketers. Stepped-up advertising is no longer mainly concerned with the joys of motoring, or the friendly dealer's clean rest rooms, it is now old-fashioned slugging—product against product.

In this sales climate, dealers more than ever are hungry for solid product information. They want to know why Havoline is better, what Petrox does that is so special, and how modern cooling systems are different from the past. Dealers want to know the background of their competitive advantages and to learn the best selling words to describe them.

Texaco's annual spring dealer meetings are keenly tuned to the times. This year, to match the highly competitive situation, the company has fizzed up no gimmicks, but hews directly to the line of telling dealers that the products

Like carbon on the lamp's chimney, fuel that doesn't burn coats engine cylinders.



they are selling are unsurpassed—and this is the way to sell them—with facts.

In the meetings, some of which are still going on. Texaco dealers are shown solid proof of the necessity to drain cooling systems, spring and fall. They can describe the development of bigger and hotter engines, year by year, that have no more cooling capacity than old, smaller engines—thus the systems must do a more effective job than in the past.

Texaco dealers can tell customers the story of sticky valve lifters, and how Halvoline is successful in preventing varnish deposits on the lifters. They can explain how Petrox burns up lead deposits on plugs and cylinders and keeps them clean.

Texaco has always included factual product films in sales meetings, and good film material was already available from past years on gasoline and oil. Making no attempt to be light or gay, these two subjects were re-written and redesigned into two new motion pictures, Facts About Texaco Gasolines, and Facts About Havoline Motor Oil.

To round out an hour's solid product training, and constitute the main part of the sessions, a brand new film was produced, Facts About Texaco PT Anti-Freeze.

Warm vapors striking cold glass causes moisture; same thing happens in motors.





Left: St. Mary Lake in Glacier National Park, one of the scenic gems pictured in the Great Northern Railways' new film to promote tourist travel.

Putting an "Empire" on Parade

Great Northern Promotes Its Area for Commerce, Vacations

SPONSOR: Great Northern Rwy.

FITLES: Empire on Parade and Glacier National Park, produced by Empire Photosound, Incorporated.

The film stories of the development of the Great Northwest as a growing industrial empire, and one of its principal attractions as a acaation-land, are the subjects of wo color and sound motion pictures recently completed for the Great Northern Railway by Empire Photosound, Incorporated.

Empire on Parade, a 41-minute film, romanticizes the development of the Northwest in an industrial way, and tells the story of the basic and efficient service which a modern railroad renders in the growth of such an area.

Promotes Tourist Travel

Glacier National Park, 22 minntes in length, aims to help the bublic become better acquainted with one of the country's largest national parks, and to promote ourist travel there. The Great Northern serves Glacier Park on ts Chicago-to-Seattle route, and owns and operates the park's hoels and concessions.

More than 30 industries are picorially and narratively highlighted in Empire on Parade—all of them along the Great Northern's right-sf-way. The film takes viewers from the open pit iron ore mines of northern Minnesota to the wheat fields, copper mines and mountains of Montana and the apple orchards and lumber industry of Washington.

Two Years in Filming

Although it is principally the story of a railroad, Empire on Parade also touches on other forms of transportation . . . ore boats on Lake Superior, fishing fleets in Puget Sound, the aircraft industry with jet airliners and B-52s, and piggy-back type trucks.

Highlighting modern methods in reight handling are scenes in the railroad's Gavin Yard at Minot, N. D., showing use of electronic

controls for switching, communications, sorting trains, all with an eye toward speed and efficiency.

The work of two summers went into the making of *Empire on Parade*; roughly fifty thousand miles were covered by the production crews.

Glacier National Park opens with travelers being greeted on their arrival by Blackfoot Indians, dressed in tribal regalia. The vast mountain scenery is shown as buses take guests through beautiful mountain highways.

Various sports and recreational activities open to visitors are cov-



Above: a scene from the Great Northern's, "Empire on Parade."

ered by colorful photography. One sequence deals with a pack trip to one of the park's secluded lakes, high in the mountains. Another sequence shows interesting wild animal shots, including the wary mountain goat.

Both films are available for free showing. Inquiries should be directed to the distributor, The Princeton Film Center, Inc., Princeton, New Jersey.

Films in a "Space Age"

☆ The film story of the Martin Company, builder of missiles and planes and the fascinating story behind X Minus 80 Days, satellite launching epic, plus the Nose Cone film of Cook Electric in our next issue!



Camera crew prepares to film a scene for "The New Giant."

A Film for the Electronic Age

Hughes Aircraft Explains Its Business to Its Customers

SPONSOR: Hughes Aircraft Co.

TITLE: *The New Giant*, produced by La Brea Productions, Inc.

A VAST NEW INDUSTRY, military electronics, was born in this decade as an integral part of man's unceasing efforts to conquer space.

As with any new industry, many of its manufacturing and production problems are not known or understood, even by its very best customers.

Few persons outside the management end of electronics manufacture realize how carefully this equipment must be made. The ultra-sensitive electronic devices used in modern planes, missiles, tracking stations and other military applications must be produced to practically zero tolerances.

Can't Afford a Failure

Not only is the production of this equipment extremely critical. Finished units must be tested and re-tested for performance under all conditions imaginable. For failure of even the tiniest component may cost the lives of many men, and certainly the loss of thousands of dollars in military equipment.

Aimed at promoting a better understanding of this giant new industry is a 20-minute color film sponsored by Hughes Aircraft Co., one of the leaders in the field, and produced by La Brea Productions.

Test Facilities Emphasized

Aptly titled *The New Giant*, the film graphically shows the variety of production and testing facilities needed and used by Hughes Aircraft Co., in supplying electronic units and parts for military uses.

Manufacturing standards, the film explains, must be extremely high. Skilled workers are needed to produce the complicated equipment. Then the sub-assemblies and completed units must be tested and re-tested at many points along the line, so that when the equipment is installed it is as nearly perfect as human—and electronic—brains can make it.

Filmed for Hughes Customers

The New Giant was produced for showing to the military and government agencies responsible for the purchase of practically all of this type of electronic equipment. But the film's description of ultra-critical manufacturing and testing processes would be both interesting and revealing to any producer of precision equipment.

Notable from a technical standpoint are some excellent solutions to some of the lighting problems involved in shooting cavernous interiors. The film received a "Chris" Award in the business-industrial field at this year's Sixth Annual Columbus (Ohio) Film Festival.

Below: shooting long interiors was one of the production problems posed by "The New Giant."



Three Human Relations Films Exemplify a Producer's Credo

by Robert Seymour, Jr.

Some Three Years Ago, this magazine published an article reporting on a new film concerned with the subject of gerontology called A Place To Live. The article explored a new concept of film making being initiated by the film's producer, Dynamic Films, Inc.

The point made, as stated by Nathan Zucker, president of the company, was that: "It is about time we producers stopped measuring the films we produce only against the direct contracts we have. We are in an important position in a mass communication medium that puts upon us the responsibility of producing films where they are needed. If the funds are not available it is up to us to find the way. Dynamic will continue to explore every avenue possible to make available films that have an important contribution to make in our society."

Program Being Expanded

It is now three years later and this program, tentatively begun with A Place To Live, is now wheeling into second gear and heading for the open spaces. Based on the premise that the entire sponsored and non-theatrical film industry has an obligation and responsibility to fulfill as purveyors of motivational communication tools and that this industry should no longer exist on the "give 'em what they're paying for" philosophy, Nat Zucker has set about to bring audience and producer to-



First film, "A Place to Live," is a vivid portrayal of old age and the many problems it presents.

gether on the common meeting ground of films produced in sensitive areas of immediate interest and concern to the American people. The theory is that there is a large audience prepared to support the non-theatrical film if it is made on a high enough quality level and on subjects of current interest to the population. In a sense this is much the same approach as that which supported the theatrical film industry for years.

How a Community Reacts

To show that this production concept is valid Dynamic has now produced and released three films in the past four months of such immediate value as to offer to the public motivational audio-visual packages of considerable worth.

Crisis in Levittown, Pa. is a clinical film document exploring the attitudes of prejudice under the stress and strain of actual conditions and analyzing these attitudes via a commentary prepared and delivered by Dr. Dan Dodson of the Center for Human Relations of New York University. Within this framework a revealing range of comments are caught by the perceptive camera and much about how and why people feel about their homes and neighbors comes through below the actual spoken words. All residents of Levittown, and all caught in the same web of violence and distrust, the people interviewed react quite differently.

- —A woman from Kentucky is for her new Negro neighbors but feels guilty for this attitude.
- —A car salesman says "They're as good as me but I don't want them living here."
- —A housewife's fears come through as she says simply, "I have three daughters, you know."

All in all the film is a fine primer for the study of a problem soon to be faced in every community in the nation.

Probes Neighbors' Prejudices

A second film released in this series on housing problems is a well-conceived motion picture, All



Dynamics' crew films a discussion between two neighbors in "All the Way Home." Lee Bobker, director, is second from the right.

the Way Home. Written in a poetic-dramatic fashion by Muriel Rukeyser, the film is designed purely as a motivational tool giving little or no information but exploring the basis for community attitudes and indicating direction. Performed by a professional cast, the film traces the effect on a community when a Negro comes to look at a house for sale. All the tensions and pressures, long hidden under a facade of quiet, peaceful, one-level homogenous living, rise and boil over and the community is left to recognize its own problems and responsibilities.

No solution is offered, but much is indicated and the documentary blends realism of the people and



A mother seeks advice on her church's policy on integration in scene from "All the Way Home."

their dialogue with Miss Rukeyser's poetic narration.

As a Young Girl Sees It

The third release in Dynamic's public affairs series is called An American Girl. Based on an actual incident in the middle west, the effect of community prejudice on a 15-year-old girl who cannot accept the contradiction between what people say and what they do.

So compelling is it that the audience will seem to become actual participants as the girl refuses to "go along with the crowd." A mirror is held up for the entire community to see itself.

Already test-run on audiences, the film reaches deeply into people's attitudes and creates the



"An American Girl" pictures the effects of community prejudice on a 15-year-old school girl.

necessity of re-evaluating them.

It may be a year before the ultimate success and validity of Mr. Zucker's viewpoint can be determined. He says, "We believe the audience is there, and we are willing to supply provocative film programs that they can support."

The films are produced by Dynamic under the guidance of carefully selected committees who control content and the return mus come from print sales. If Mr Zucker is correct the entire field may have to re-evaluate its policies and operational methods. The sponsored and non-theatrical film field may emerge from its depend ence on limited needs creating limited films and take a step to wards serving the nation with a wide range of motion pictures communicating in those areas tha theatrical films and television can not, or will not, serve.

The Sightless Learn to Live Again

ilm Stresses Importance of Allowing "Room for Recovery"

PONSOR: The Seeing Eye, Inc.

TITLE: Room for Recovery, 22 min., color, produced by Sturgis-Grant Productions, Inc.

In the recovery room of the nodern hospital, special treatments re given immediately after an peration. Similarly, the significant me when newly blinded people eed special attention from their mily and from medical personnel the vital period immediately after blindness occurs.

Room for Recovery emphasizes positive approach to be taken

by those who live and work with blind people. Narrated by Ralph Bellamy, it is based on the philosophy that blindness need not be incapacitating. With proper motivation and sufficient determination, the film stresses, the blind man or woman can continue to lead an active, satisfying life.

While the film seeks to foster an attitude on the part of its audience, it is at the same time a teaching film. A wide variety of ordinary activities is visualized, following the daily life of four typical characters: a young girl, a salesman, a



Before the blind person comes home, doctor and nurse explain how the family can help restore his morale.



vities (including meals) is imporint for newly-blinded persons.



always surprises people who are of blind to learn of the variety f skills and hobbies they enjoy.



Tost people who are blinded want go on earning their own living.



Meal are not confusing if the menu is explained and the food arranged on the plate in a regular order.



Help is most important in the days immediately after blindness occurs.

housewife and an elderly grand-father.

Helpful procedures are suggested, all with the idea of building self-confidence and restoring morale in the newly blinded person. Underlying theme is that blind people want no special condescension, but rather that they should be given encouragement, confidence, respect and understanding.

Since the film is designed primarily as an aid to doctors, hospital personnel and professional groups who come in contact with newly blinded persons, its distribution will be limited. However, all applications for its use will be considered. Requests should be sent to: The Seeing Eye, Inc., Office of Public Information, 9 Rockefeller Plaza, New York 20, N.Y.

Medical Hope for the Mentally III

Sponsor: National Association for Mental Health.

TITLE: *The Key*, 31 min., b/w, produced by Campus Film Productions.

☆ "For those whose life work this is, there is a truth and a sorrow that cries to be told . . . for the tragedy of letting people stay mentally ill is that it does not need to be."

This is the comment of a mental hospital doctor as he tells, in *The Key*, the story of a young mother who becomes mentally ill and struggles for recovery against the odds which confront so many mental hospital patients today.

"It does not need to be"—the doctor declares and shows how, in many hospitals, the tide of mental illness has begun to turn—how the latest psychiatric treatments are bringing men, women and children back to their homes and families.

The Key portrays, in actual scenes from mental hospitals, the kinds of treatments which are used in helping the mentally ill. It describes the role being played by the doctors, social workers, psychologists, nurses and psychiatric aides in bringing recovery to the mentally ill. It pleads for sympathy and understanding—against stigma and prejudice.

Scientifically sound on the one hand, and emotionally stirring on the other, *The Key* is more than a documentary film in the ordinary sense. It is a very human story of one woman, yet it is also the story of the 750,000 mental hospital patients whom she symbolizes.

In its closing passages, the film makes a plea to the people of the United States, urging that they act, in their community, to give all mental hospital patients the chance which only some are getting today.

Speeding a Disaster's Damage Claims

Sponsor: National Board of Fire Underwriters.

TITLE: Disaster File — Hurricane Audrey, 15 min., color, produced by the NBFU Film Department.

☆ When Hurricane Audrey devastated coastal Louisiana a year ago this month such emergency services as the Red Cross, Salvation Army and Civil Defense forces did a magnificent job in coming to the rescue quickly to aid the stricken area's comeback.

Unheralded, but with no little importance, was the job done by the insurance industry in providing quick claim payments to policy holders so reconstruction could begin without delay.

The NBFU's new film shows how 360 adjustors from the General Adjustment Bureau moved into the area in a very few days, worked around the clock, so that in 29 days 90% of the claims resulting from the storm had been

handled, and \$25,000,000 had been paid on the spot to policy-holders.

General Adjustment Bureau staff men, working out of the insurance company's Storm Office, shot most of the footage for the film. It was re-edited and scored by NBFU's Film Department.

Prints for general distribution and television are available from the Bureau of Communication Research, 267 West 25th Street, New York.

At preview, R. G. Bachman, exec. v.p. of General Adjustment Bureau and Lewis A. Vincent, gen. mgr., NBFU.



THE FILM STORY OF THE LEADER DOG SCHOOL



Barbara's trainer meets her as she arrives at Leader School. His job; to assign dog that's right for her.



Before she came, he was busy with a string of Leader Dogs, learning each one's habits and temperament.



After obedience training, dogs are taught to negotiate revolving doors, board elevators, face city traffic.



Barbara meets her dog, Rinnie. From now on he will be her "eyes. her own course of training begins



innie helps Barbara regain her con-Back home to begin a new life, Bar-fidence: she's like a new person. bara and Rinnie meet boyfriend Bob. Rinnie helps Barbara regain her con-



New "Eyes" for Barbara

SPONSOR: Lions International.

TITLE: Whither Thou Goest, 12 min., color, produced by Fred Niles Productions.

☆ One of the many worthy projects adopted for sponsorship by Lions International is the non-profit Leader Dog School for the Blind, Rochester, Michigan.

Whither Thou Goest tells the story of how a young girl named Barbara, who lost her eyesight in an automobile accident, regained her confidence and the feeling of "belonging" again through training at the Leader School and the help of a Leader Dog.

Alone, unhappy, confined to her house because of fear, Barbara became of great concern to her parents before she and her father finally decided to request a Leader Dog. She is assigned to a class at the Leader Dog School, where a group of men and women help her find eyes of another kind.

The film shows how Leader

Dogs are trained 12 weeks before they meet their new masters; how they are given obedience training, and studied for their habits and temperaments. For basic work, the dogs are taken to Rochester, where they are taught to observe curbs, avoid objects, pedestrians, and to check traffic and other hazards.

Finally come four weeks of advanced training in crowded areas, confusing situations, and heavy traffic-where the dogs learn to negotiate revolving doors, board elevators and travel under conditions found in a city.

At the same time, the trainer is learning to know the kind of person Barbara is, so that she'll be given the Leader Dog that's right

Barbara's dog, Rinnie, becomes her new eyes-her hope and color in a life of fear and gray emptiness. Once she learns to receive the messages Rinnie sends her through the leather telegraph of a harness, her training progresses. She learns to

walk at a normal rate, climb steps (and go down them), board a bus, go shopping for herself. She and Rinnic become one person, with one pair of eyes.

Her confidence restored, Barbara and Rinnie make the trip back home by themselves, and re-

join her family (and her boy friend, Bob), ready to resume a more normal life.

Executive producer for Whither Thou Goest was Fred A. Niles; director, Lloyd Bethune; camerman, Jim Holder; sound engineer, Frank Richter; and editor, Frank Romolo.

Cecil B. deMille turns actor to bring Kansas voters a

"Showdown" on the Right to Work

K ANSAS IS ONE OF several states which will be voting on a "right to work" amendment to its constitution next November.

To support their efforts to get the amendment passed, a group of citizens organized under the name of Kansans for the Right to Work has put a sound-color motion picture to work for them.

The 14-minute color film, Showdown! has as its featured actor Cecil B. deMille, a strong proponent of right-to-work legislation from his personal experiences in the radio-tv field. The film was produced by the Centron Corporation, Lawrence, Kansas.

Stresses Labor's Free Choice

Intended for free showing before civic, fraternal, religious, professional and women's organizations in the state, Showdown! is a documentary-type presentation which stresses the advantages of the proposed amendment in giving individuals freedom of choice as to whether or not they will join any labor union.

Next November's voting will give Kansas residents their first opportunity to ballot on right-towork legislation. Previously, a bill providing this option had been passed by the state legislature, but was vetoed. Later the legislature secured the two-thirds majority necessary to submit the issue to the state's voters.

Prime purpose of the Showdown! film is to stimulate favorable discussion of this important issue among the various organizations throughout the state. Toward

this end, a special speaker's guide has been made available, to assist group leaders in preparing to show the film and to encourage group discussion of the issue following the showing.

Mailings Promote Bookings

Special folders have been prepared for mailing to organizations to secure bookings of the film; and wallet-size cards showing both the formal text of the proposed amendment and the manner in which it will appear on the November ballot are being made available for distribution following the various group meetings.

Filmed for TV Showings, Too

Showdown! was produced for the Kansans for the Right to Work organization by Centron; the sequences featuring Mr. deMille were filmed at the Paramount studios in Hollywood.

A number of prints of the "Kansas" edition of the film are now available for group showings throughout the state. Prints of the films for tv use also are being prepared.

Available to Other States

An edition for use in other states in which "right-to-work" legislation is now an issue are being readied and are expected to be available soon.

Production of the film at Centron was under the personal supervision of Arthur H. Wolf, president of the company. Script was written by Margaret Travis; directors were Gene Courtney and Harold Harvey.

In the actor's role, Cecil B. deMille (right) discusses "Showdown!" script with Arthur II. Wolf, president-producer, Centron Corporation.





Above: matching advance notices and audience report cards for cerification of film showings at Modrn's N. Y. headquarters.

PART THREE

N THIS PRESENT ERA "The Modern Story" comes into ocus and must necessarily be iewed against the background of what may today be safely called the sponsored film medium." For he film has become one of adversising and public relation's most useful media, is indeed "the medium of all media" as newspapers, nagazines and broadcasters alike urn to the screen to make their own promotional stories more omplete and meaningful.

Who Will See Your Picture?

But today's film sponsor, proud arent of one of the hundreds of olorful new motion pictures which ome out of the laboratory printrs each month, faces a bewildering array of potential audience outlets for his latest creation. The udience is as broad as all of America, coast-to-coast; it is as pecialized as he may choose, in terms of youth groups, rural incrests, urban adults, factory workers, club or lodge members, re-

This is the MODERN Story

Today, Serving 387 Clients Through a Nationwide System, This Distribution Specialist Enters the "Era of Innovation"

gional sections of the country, teen-age girls or college students.

Or it is as general as millions of theatre-goers in both "hard tops" and drive-ins; other millions of television viewers served by the more than 500 U.S. stations; or the hundreds of thousands of vacationing Americans who will see 16mm sponsored films at hotels and resorts this year.

Make no mistake about it: create a really interesting film that offers the average American a worthwhile viewing experience and the potential is BIG. Multiply that potential of thousands of audiences by the average sight and sound viewing time of 27 minutes per film and any smart businessman can see the comparative inportance in getting a complete story, a responsive message to these millionfold audiences.

Distribution a Complex Job

Delivering prints of a new sponsored film to these outlets is a national operation, for the most part. The sponsor's headquarters' organization has to set up film handling operations, provide adequate inspection, shipping and accounting facilities. And then face the wasteful, time and print-consuming factors involved in express or parcel-post transport of each print for long distances.

It is estimated that any well-liked new pr film must have a minimum of two to three hundred prints from the outset to fulfill nationwide audience requests. Should it be publicized in the com-

pany's LIFE or POST ad, booking requests will quickly reflect the 450,000 owners of 16mm sound projectors in the nation's schools, churches, industrial and community groups . . . posing a *real* problem in public relations if films are delayed or requests unfulfilled.

The Sponsor's Film Librarian

This, in essence, is the useful role which Modern Talking Picture Service, Inc. was set up to fill. Modern's distribution network of regional film exchanges, exclusively devoted to sponsored film distribution activities, comprises 28 offices, strategically located in major U.S. population centers. Fourteen of these are company-owned; the other 14 are operated by long-time licensees.

By design, these "exchanges" are "24 hours from anywhere." Actually, they are only minutes away from most potential users. Located in downtown urban areas where traffic is high, they're convenient for local film users to reach; handy to transportation points for short-haul, quick return shipments to user groups. Because of these downtown locations, about 20% of the company's 16mm bookings are on a "will call" basis. This also provides branch personnel an opportunity to talk to film users, to advise them on their film programming and showings.

This decentralized distribution system works to the advantage of both sponsor and audiences. Sponsors reach a maximum number of groups with a reasonable print inventory; audiences get films on time, more quickly and at lower transportation costs (which they pay both ways).

It Takes Equipment and People

Visit a typical Modern regional film exchange and you're quickly aware of the streamlined, efficient mechanical equipment required to assure audiences a clean, blemishfree reel so vital to a satisfactory viewing experience. Electronic film inspection equipment handles every foot of the more than 700 individual titles and tens of thousands of prints which move through this system for more than 387 current Modern film clients. There are more than 300 trained technicians, bookers, promotional and shipping employees in Modern's 28 exchanges and at the New York headquarters.

Modern's GHQ on East 54th Street in New York City offers a different kind of picture. Occupying an entire floor, this "nervecenter" houses the extensive tabulating (IBM) and record-keeping equipment that enables the company to furnish its clients with current, complete reports on films in circulation. An up-to-date list of 159,726 self-equipped nontheatrical audiences is promoted regularly, has increased by 12,000 outlets in the past year. Printing. mailing and promotional facilities keep the potential growing and help keep sponsor costs in line.

Creating Demand for Films

Keeping up with present audience demand is just one part of Modern's job on behalf of its business clientele. Creating new demand, reaching out to potential users of new films is almost as big. This is "new audience development" and the company exhibits at major educational and business meetings of all kinds to stimulate

Below: advance booking notices transmitted rom all over the U.S. are sorted for re-disvibution, tabulation and for use by sponsor's feld force if desired.



... this experienced corps of statistical typists at Modern halq. is tabulating reports, audience comments, summarizing audience composition from field reports for sponsor reference.



Below: heart of IBM operations in New York nerve center is key punch equipment where reports, summaries are tabulated to furnish complete audience data.



audience demand. To broaden its television coverage, for example, Modern exhibited a few months ago at the National Association of Broadcasters' convention. Contact with new stations and familiarity with the problems of television station film directors were mutually advantageous.

Mailings to listed audiences help to develop program regularity. A regular schedule of film shipments is made to any group requesting experienced help in film selection. For industrial plant programs, Modern created "Movie Day" programs for cafeteria showings. Many of these plants have maintained weekly bookings of films for employee showings over the past decade; audiences range all the way up to the 7,000 workers reached by a single booking to General Motors' Electro-Motive plants in the Chicago area.

Recently, the "magazine" type format has been developed to offer women's programs, films for home economics' interest, for vocational school use, for rural interests.

What does all this *cost* the sponsor?

Booking Rate Is All-Inclusive

The common denominator of the field is a non-theatrical booking to one of Modern's nearly 160,000 such "self-equipped" 16mm outlets. The unit price for each certified 16mm booking is \$3.00. This covers all the necessary functions of promotion, circulation, print handling, film maintenance and reporting. Transportation costs are paid by the user; there are no minimum fees or advances. Sponsors are billed monthly on the basis of actual performances.

to a school or community organization. In fact, the average shows one and eight-tenths *showings* per *booking*.

Average 16mm Audience: 100

General interest films reach 100 persons per booking on the average. That figures out to about 3c per viewer for a 27-minute experience. That 3c cost drops considerably when either or both theatrical and television distribution are included, for theatrical audiences average 500-to-1000 persons per showing and into countless thousands for a tv station showing, even on Class C time.

But almost any sponsor can send a film to a requesting group if he wants to take the time and expense. It's the rest of Modern's operation that add up to real value. Here's where expensive, complex but highly effective IBM tabulating equipment and experienced people all along the line come into play:

Measuring the Film's Results

From report cards filled out at each screening, monthly reports are made to the sponsor on each film he has in circulation. These complete reports show (1) the number of showings; (2) the number of showings; (3) total audience (showing men, women, boys and girls); all tabulated by states plus a tabulation of audience comments (excellent, good, fair and some highly personal reactions, as well) for important reference use, especially in public relations.

Monthly popularity ratings also are recorded on new booking requests received from audiences. Studying them, the sponsor can see how his film is being received in comparison with others in the same general category.

Every three months, detailed audience reaction reports cover-

MODERN IN THE FIELD Located in easily-accessible downtown areas in 28 major U. S. cities are Modern's regional film exchanges which serve nearly 160,000 16mm film users.

ing that period are compiled for each film and sent the sponsor. This provides both an index to indicate audience acceptance and a guide to future film making.

Active in Audience Research

Unsolicited letters frequently come in from viewers, with opinions or suggestions on specific films or on the value or usefulness of program guides which either Modern or the sponsor has provided. Those with general application are reprinted in *Modern Memos*, a monthly newsletter for present and potential sponsors. All of these recording and reporting activities, besides serving as a "sponsor's memory" lead into the important area of audience research.

Working with private research organizations as well as its own facilities, Modern has underwritten nationwide surveys. For example, "A Study of Sponsored Film Utilization in the United States High Schools" was prepared by John T. Fosdick Associates, an independent and impartial market research organization. 4,226 high schools participated out of 23,622 high schools contacted, providing a 17.9% response and some valuable guidance data for both sponsors and Modern.

Survey Television and Industry

Recently a survey of television stations sought to determine how they used business films and how they thought the material now being supplied to them could be improved. Another study was recently completed among training (CONTINUED ON PAGE 64)

Below: printed promotion for direct-mail dissemination includes special-interest film lists, the widely-distributed "Index & Guide" and special flyers.





Above: creating demand for sponsored films is a Modern promotion "plus" which includes window displays, convention exhibits, space advertising and publicity.





Above: pictured at recent N. Y. preiew of "The Big Train" (see page 8) were (l to r) Judd L. Pollock, resident, MPO Productions; Cliford Ramsdell, Director of Adverising; and Robert E. Eisenhauer, pirector of Public Relations, both f New York Central System.

om Rose Retires After 8 Years in Film Industry

After 48 years of service with ictor Animatograph Corporation, am G. Rose has retired from all usiness activities as of May 31. ictor is now a division of the alart Company. Rose is retaining is residence in Davenport, Iowa. His experience in photography egan in 1902, while he was a thool boy in Sioux City, Iowa, sing first a 4x5 glass plate camera nd later an 8x10 plate camera nd magnesium flash gun. After vo years of operating a finishing epartment for a Sioux City photoaphic equipment dealer, he went n to the University of Nebraska. here he was the photographer for e college annual and the cadet attalion, and sold stereographs on

Early in 1910, when Alexander Victor was forming the Victor nimatograph Company, Rose ined that activity as a salesman, ater he became sales manager, cretary, executive vice president at in 1946, president.

He participated in the research, evelopment and distribution of eportable stereopticon with arc tht, small slides and projectors, ortable 35mm motion picture ojectors, 28mm safety film proctors and the first 16mm camas and projectors.

Rose is one of the early memers of the Society of Motion Picre and Television Engineers and associate member of Edison oneers, and was on the organizg committee of the National Asciation of Photographic Manucturers.

illiam Frick Appointed V.E. Advertising Director

William J. Frick has been appointed director of advertising of e Society For Visual Education c., Chicago, according to John Kennan, president

Frick will direct S.V.E. slidefilm

PEOPLE AND EVENTS THAT MAKE NEWS THIS MONTH

The Business Screen Newsreel

advertising and sales promotion and will assume marketing responsibilities. He formerly was catalog advertising supervisor with Montgomery Ward & Company, Chicago.

SMPTE Meeting Briefed on President's News Problems

☆ James C. Hagerty, President Eisenhower's press secretary, and Robert Montgomery, the President's advisor on television appearances, were the principal speakers at the Society of Motion Picture and Television Engineers' Washington Section meeting, June 11, at the White House.

The meeting centered on the President's press conference and the relationship of the motion picture and television arts to the dissemination of news from the President's office.

After the screening of an historic President's Press Conference, the SMPTE meeting began with Lt. Col. George J. McNally, White House Signal Agency, discussing the problems of news dissemination methods as the arts of communications change.

Hagerty spoke about the many problems that confront him in affording a flow of information from the President to the American people. Montgomery, actor and tv producer, spoke on the difficulties which have confronted the Chief Executive with the increase of television appearances. He discussed approaches that have been used to make such presentations most effective.

Charles Shutt, Washington bureau manager, Hearst Metrotone News and Telenews, related the problems facing a newsreel company in motion picture coverage of press conferences and other news events at the White House.

Julian Goodman, manager of News and Special Events, NBC Washington, focused on special problems in network coverage of the President's activities, particularly the press conference.

Wide TV, Community Play for Dairy Council Film

☆ Three-hundred prints are providing smooth sailing for Admirals in the Making, a 13½-minute motion picture on nutrition sponsored in the last two years by the National Dairy Council.

According to a recent report, the film has logged 5,549 community showings and 314 telecasts and is in constant circulation.

Produced by Stark Films, Baltimore, Md., Admirals in the Making is distributed by Association Films, Inc. and through 74 affiliated dairy councils.

Above: seen at preview of "To Serve the Living" (see page 37) were Victor H. Nyborg, President, Assn. of Better Business Bureaus (left) and H. Fremont Alderson, Chairman, NFDA Publications Committee.

Dr. R. W. Wagner to Head U. of S. Cal. Cinema Dept.

☆ Dr. Robert W. Wagner, director of motion picture production at Ohio State University since 1946, has been appointed head of the cinema department of the University of Southern California.

Dr. Wagner succeeds Dr. Robert O. Hall, who will be program associate with the Educational Radio and Television Center at Ann Arbor, Mich.

Winner of the Encyclopedia Britannica Film Fellowship in 1951, Dr. Wagner had served as writer and director for the Office of War Information from 1942 until 1944. He then became motion picture producer, until 1944, with the Office of Coordination of Inter-American Affairs. From 1944 to 1946, he was an information chief with the Ohio Department of Public Welfare. He is a past president of the University Film Producers' Association.

"Energetically Yours" Will Circulate in Eight Languages

☆ Energetically Yours, a 13-minute color cartoon film, will be distributed in eight languages by the sponsor, Standard Oil Company (N.J.), and the company's world-wide affiliates. Originally produced in English by Transfilm, Inc., the film will have versions in Spanish, Portuguese, German, French, Swedish, Norwegian and Italian.

Requests for 16mm prints of Energetically Yours from community groups and schools are being handled through Standard Oil Company (N.J.), Room 1610, 30 Rockefeller Plaza, New York 20, N.Y. George K. Arthur's Go Pictures, Inc. is handling U.S. theatrical distribution.

Officers-elect of the Industrial Audio-Visual Association pictured at recent 12th Annual Meeting in Minneapolis are (left to right) Charles B. Gunn (New York, New Haven & Hartford Railroad), treasurer; James Craig (General Motors Corporation), secretary and historian; John Hawkinson (Illinois Central Railroad), first vice-president; Frank B. Greenleaf (United States Steel Corporation), president; Alan W. Morrison (Socony Mobil Oil Company), second-vice-president, and Alden H. Livingston (E. I. du Pont de Nemours), assistant secretary. Fall meeting will be held in New York.





YOUR MOVIES MORE EFFECTIVE

The Kodascope Pageant Magnetic-Optical Projector is two communication tools in one. It's a fine optical sound projector. And it's a precision magnetic recorder for adding sound to silent film-even while you sit at your desk!

How it works: Once magnetic striping has been added to any 16mm film, proceed much as you would with any dictating machine.

Narrate as the story unfolds, blend with music and sound effects, make changes as often as you wish. Alter existing scripts to bring films up to date, change the narration for use with different audiences, tailor your message to fit special needs.

Where to use it: Research and progress reports, training, employee orientation, public and stockholder relations, customer presentations-these are only a few of the ways magnetic sound can be used.

And this same Pageant Projector can also be used as a conventional sound projector to show any 16mm film, sound or

The cost of this remarkable tool is \$850*, little enough when you consider all the ways it can help you improve your communications, internal and external.

Let a Kodak A-V Dealer demonstrate at

your convenience or send for brochure.

*List price, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.

One panel holds all the controls for putting your own voice on film using the Kodascope Pageant Magnetic-Optical

Kodak

SELLING WITH SLIDEFILMS



Building custodians see a Multi-Clean slidefilm story.

How Floor-Care Experts are Made

by E. C. Hesli, Vice-Pres., Sales Mgr., Multi-Clean Products

NOT LONG AGO we completed the pilot film of what we hoped would become a series of sound slidefilms describing and illustrating the Multi-Clean Method of loor care and maintenance.

This 70-frame slidefilm entitled, Your Asphalt Tile Floor—Its Care and Maintenance, contained a wealth of good instructional information. Materials, equipment and echniques used in initial treatment of new asphalt tile, in low-cost laily maintenance and in restoration of old and faded asphalt tile were shown and discussed. Important "don'ts" against practices which can cause permanent damage o asphalt tile were included.

First Showing Got Business

The first print went to one of our southern Minnesota distribuors, who promptly showed it to a ocal church board. The next mornng, while our man was still at oreakfast, a delegate from the board walked in with an order for a 16-inch floor machine, a heavyluty vacuum cleaner, and 15 galons each of asphalt tile preserver, cleaner, wax and mop treatment. All told, it was an order for

nearly \$1,000.00. Why did Multi-Clean get it? The church board representative explained that the Multi-Clean man was chosen because he was the only salesman who had shown them anything nelpful. Before the weck was over, his same film had helped the same distributor sell two more floor machines on a "cold" call.

Why Slidefilms Were Needed

Multi-Clean manufactures a complete line of industrial floor machines and vacuum cleaners plus a complete line of floor maintenance materials consisting of 53 different industrial floor cleaners, sealers, finishes and waxes. Both the machines and the materials are sold through sanitary supply jobbers

Our sales strategy for a number of years has been to promote the "Multi-Clean Method"—described as "The right material . . . the right equipment . . . the right distributor." Such a sales approach enables our distributors to offer a "package" floor program. We gain another advantage over those of our competitors who sell direct when we emphasize the importance of having a local distributor qualified to apply "The Method."

Cured A Selling Weakness

Though our program built around "The Method" had been quite successful (our sales had grown steadily since the end of World War II), we still recognized some serious weaknesses in the approach.

For one thing, many of our distributors' salesmen were trained as "product" salesmen. They naturally have had some difficulty in adjusting from this tangible type of approach to the considerably more intangible concept of selling

not only the product but also techniques and service. Thus, though our national advertising talked about the "Multi-Clean Method," the salesmen were selling only parts of it.

Though our ads and mailings boosted our local Multi-Clean distributors as being the leading floor care experts in the area, we still had the problem of making these claims fully believable to the prospect.

It was largely to overcome these weaknesses that we decided to produce a series of sound slidefilms which would describe and illustrate the "Multi-Clean Method" for each common type of floor.

Distributors' Response Good

Response from distributors to the pilot film was prompt and enthusiastic. Moreover, it appeared that a series of such slidefilms would prove extremely valuable to our own men in holding sales training meetings with distributors and their salesmen.

We quickly prepared similar slidefilms for the care and maintenance of gym floors, of concrete, of terrazzo and of oxychloride. One film on rubber tile floors is now in production.

In addition to the "method" films, we have also produced three "product" films—on waxes, cleaners, and floor machines. Still another, entitled *How to Multiply*

with Multi-Clean, is used for sales training.

Most of our better distributors have purchased the complete set of slidefilms, along with projectors and sound equipment, and are using the films to build local reputations as floor care experts. Not only are films and equipment taken along on calls but they are also do advantage in floor care clinics conducted for building custodians and managers.

These clinics may be all-day sessions in which "Multi-Clean Methods" for each major type of floor are demonstrated; or, they may consist of brief two-hour sessions devoted to single floor types. In either event, an actual "line" demonstration and distribution of literature on the "Multi-Clean Method" are generally included with the film presentation.

Prospect-viewers are gaining a healthy respect for the distributor's knowledge. More and more, he is coming to be the man they can truly rely on as their consultant on floor care problems—and that, of course, is the concept we wanted to get across.

We have observed far more distributors than ever before actually selling "The Method" since distribution of these films—and we are inclined to give the series a good share of the credit for our recent spurt in sales.



These chicks star in Pfizer's slidefilm.

Pfizer's Chicks Tell a Poultry Health Story

☆ Chickens are the stars of a slidefilm viewed by an estimated 2,500,000 persons in the United States in the last three years.

Chas. Pfizer & Co., manufacturing chemists, reports that 7,754 prints of its slidefilm, Control of CRD, have been distributed to breeders, agricultural schools and colleges, grange organizations and farmers.

Dealing with the treatment and

control of chronic respiratory diseases among creatures of the poultry world, the 20-minute presentation was produced by Wilding Picture Productions, Inc., of Chicago and New York.

An average of 335 persons per film print have seen the picture, which is credited with effecting sharp decreases in poultry mortality rates from chronic respiratory diseases.

NATIONWIDE REACTION TO:

"The Better Business Bureau Story"

OVERWHELMING!

ATLANTA

DIRECTOR TV STATION WANTS TO KNOW HOW SOON HE CAN SCHEDULE FILM FOR SHOWING.=

EL PASO:

LOCAL AIR FORCE BASE WANTS FILM FOR SHOWING ENLISTED PERSONNEL SOONEST POSSIBLE=

MINNEAPOLIS:

MAYOR LED POLICE-ESCORTED CONVOY TO SCREENING. EVERYONE PLEASED WITH SHOWING.=

MOBILE:

TWO CHAIN STORE EXECUTIVES ASKED THAT FILM BE SHOWN TO ALL THEIR EMPLOYEES

NEW ORLEANS:

SUPERINTENDENT OF POLICE AND ONE JUDGE EXPRESSED DESIRE FILM BE SHOWN ON ALL FOUR TV STATIONS

PITTSBURGH:

MAJOR TV STATION INSISTS REPEAT INSISTS ON BEING PERMITTED TO BE FIRST TV STATION TO TELEVISE THIS FILM AS A PUBLIC SERVICE TO THE PEOPLE OF PITTSBURGH UNQUOTE ==

PEORIA:

FOUR REQUESTS FOR SHOWING BEFORE LUNCHEON CLUBS =

PORTLAND, ORE::

REPRESENTATIVES TWO LOCAL COLLEGES WANT TO SHOW THIS FILM TO ENTIRE STUDENT BODIES.=

SAVANNAH:

THREE SEPARATE INDUSTRY MANAGERS WANT EMPLOYEE SHOWINGS AT THEIR PLANTS



PATHESCOPE PRODUCTIONS

The Pathescope Company of America, Inc.

Office:

10 Columbus Circle New York 19, New York Studio: 21-29 45th Road Long Island City, New York

All Telephones: PLaza 7-5200





cene in table service film . . .

THE ULTRA-COMPETITIVE hotel industry, employee training one of those things that just comes naturally." It's an essential ingredient in providing good service to customers. Good service this field means profit for the imployee in tips, advancement and obsecurity and it means profit

or the hotel.

The American Hotel Association, which includes more than six ousand hotels in its membership, rovides the competing hostelries ith basic promotion and training esigned to strengthen the industry. In the first training program via rojection it has attempted in a ceade, the AHA has released aree sound slidefilms which school otel employees in three important bases of hotel operation.

Parodies Television Programs

In parodies of familiar television rograms, the three slidefilms utize an animated color cartoon yle to illustrate training points yout hotel courtesy, safety and ning room service. The films were roduced for the AHA by Arthur ankin, Jr. Associates.

Running approximately 15 mines each, the slidefilms are tooled interest the employees in improving their work and to draw em into discussion and personal ensideration of the points made, leeting leader guide sheets perining to each film provide an out-ne for this training action. The turpose and content of the films we stated and the outline offers: points to look for, review points

SOUND SLIDEFILMS:

(CONTINUED FROM PAGE 48)

In-Service Training for Hotel Employees

after showing the film, suggested questions for the audience, suggestions for use with this film."

Show How Courtesy Pays

The AHA courtesy film, Your Most Unforgettable Guest, depicts several hotel employee-guest situations in which courtesy should be applied for guest satisfaction. Suggested post-film questions test the trainees on similar examples in their own jobs and emphasize the several ways courtesy pays off.

The safety film, *This Was Your Lifetime* cartoons the big part safety played in the career of Cal Jones, who began as a bellman and became hotel manager. He learned safety the hard way. Here, the post-film outline calls for the trainee to "show parallel of film accidents with experiences in your hotel departments." Trainees are asked to discuss effects of accidents on: "volume of business, public relations, maintenance costs, employee's family."

Points on Dining Service . . .

The "table service" film, You Were There Already presents hotel dining room situations which point up the importance of personal appearance, planning, employee cooperation, menu knowledge, salesmanship and other service elements. Guide questions and suggestions enlarge the film's message and lead the employees toward personal application.

Slidefilms are particularly suited to clear point-making. Thus, they can give a training session strong motivation and direction.

Slidefilm Builds Enrollment in Retirement Program

PONSOR: Republic Aviation Corporation.

ITLE: Flight Plan for Your Future, produced by Transfilm, Inc.

roblem: Republic Aviation Corporation wished to gain the largest possible enrollment for its newly reated salaried employee retireent participation plan. John F. ay, publications manager of Reay, publications manager of Republic, planned a 10-day intensive doctrination to sell the plan to proximately 6,000 salaried emloyees. But what was the effective way to interest the employees and explain the plan to them, to motivate their acceptance?

Solution: Flight Plan for Your Future, a 12-minute, 84-frame sound slidefilm was designed to explain the plan at the Republic employee meetings. Republic's managers are pleased with the results. They expected a substantial enrollment but they did not anticipate a 98% participation. Republic attributes much of the retirement plan's success to the sound slidefilm.

Who Wants to Talk About Cemetery Lots?

Memorial Park's Slidefilm Helps Salesmen Deliver the Story

Salesmen for Michigan Memorial Park face a problem common to all cemetery property salesmen: families are reluctant to talk about cemetery property in advance of actual need. Michigan Memorial's men have another sales problem: their assignment is to sell a complete memorial package.

This package includes the cemetery property, a bronze memorial and its placement, plus insurance. A clear, detailed presentation must be made to prospects who don't feel like prospects, who don't care to think about mortality.

Michigan Memorial's Jack Heston decided that a sound slidefilm could enable his salesmen to make the kind of presentation that would sell the memorial package.

Build on "Memorial Impulse"

A sound slidefilm, *The Memorial Impulse*, was produced in color by Henning and Cheadle, Inc. This film speaks of the desire people have to see their name and their achievements perpetuated, a desire expressed as the "memorial impulse."

Emphasizing this yearning, the film depicts memorials around the world and includes several views of Michigan Memorial Park. The film explains each element of the memorial package, making the presentation in about 12 minutes.

When Heston inaugurated the program, he purchased five Du-Kane projectors and equipped five of his salesmen with a projector, film and record. After 30 days' use of the presentation, Heston increased his sales force and now has 12 projectors and presentation units in constant use.

Sales results have been most encouraging. Sales this year are considerably ahead of the previous three months. The rise is particularly significant since most of the sales are made to factory workers with middle incomes, mostly located in an area affected by recent cutbacks in automobile production.

With the slidefilm, the salesmen are able to make more calls and complete presentations in an evening. The showing enables them to get right down to business—families turn off the television without being asked. The sales story is told completely with the aid of full color illustrations and a professional voice.

After the film is shown, the salesman's only job is to encourage action at once. The salesmen regularly report that they can easily complete an extra call in an evening. The salesmen stay with the company longer because they make money faster and this reduces costly turnover.

Not all showings of the film result in sales, of course. But there is lasting publicity value in having people see the story of Memorial Park. Heston estimates that over 3,000 presentations have been made with the film. Usually the entire family is the audience. Whether these people buy immediately or not, the impression made spells Michigan Memorial Park. This impression is having a definite influence on the number of cemetery lots purchased at the time of need. **P**

Visualizing the Useful Role of the Drug Industry

Sponsors: National Wholesale Druggists' Association and Life Magazine.

TITLE: To Your Good Health, produced by Transfilm, Inc.

Problem: Total sales in the more than 50,000 drug stores across the nation topped \$5 billion last year. More than 25% of this total was attributed to prescription sales. To maintain and build on this percentage, NWDA and Life Magazine joined forces in a promotion which would honor the local druggist and speak for the wholesale drug industry as well.

Solution: To Your Good Health, a 17-minute sound slidefilm em-

ploying color art technique was produced to tell America's drug story-from the humble apothecary of 1646 to the busy prescription counter of today. The slidefilm was introduced at the 82nd annual NWDA convention and then was shown throughout the drug field. It has been of special value to drug wholesalers and manufacturers as a visual explanation in plant tours. When drug firms are toured by community clubs and school groups, the film is shown to give the visitors a better understanding of the drug industry. Booklets containing information and artwork from the slidefilm are distributed whenever the film is shown.

We Don't Care Where They Sit

When you are setting up the Picturephone for showing, let your audience sit where they want to.

You don't have to move them around so they can see and hear. Some people object to being moved around.

If you are showing the picture on the built-in screen, as in over-the-table selling, up to twelve people can see a perfect picture. No distortion, no matter how close to the screen or how wide an angle the viewing. All see a perfect picture.

The same with Picturephone sound. Here again you don't have to move your audience to a position where they can understand the words. The sound is projected equally in every direction, not thrown <u>AT</u> some and <u>AWAY</u> FROM others.

Everybody hears, just as everybody sees.

All this is due to engineering.

The Picturephone is not thrown together. Every part is where it is for a reason. Every part harmonizes with every other part. Everything fits.

The result is a perfect show every time and in every way.

Don't buy blind. Large numbers have regretted thoughtless buying and have come to us to get the machine they should have.



McCLURE

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'Half-Second Butyrate" Shows low to Keep Aluminum Shiny

Those big, shiny aluminum ouildings you see climbing skyvard have a problem. Unprotected. hey don't stay shiny. This is too ad because aluminum is an ideal uilding material in several ways. t is basically durable—it is strong nd will withstand weather without tructural damage. It is light weight nd affords a gleaming surface. If ne surface would stay gleaming, luminum fabricators, architects nd builders would be free from a irge worry.

Half-Second Butyrate, a new 15inute motion picture in color, reorts on this problem and offers ie aluminum builders a solution -a chemical solution called "Halfecond Butyrate." Butyrate is a rotective coating for exterior aluinum surfaces. Butyrate's perrmance in laboratory and field sts supports the promotional mesge of this film sponsored by Eastan Chemical Products, Inc., a bsidiary of Eastman Kodak ompany.

How the exterior aluminum surce of an industrial plant built in 953 recently was restored and feguarded against further deteriation with the Butyrate lacquer detailed in the film.

Aluminum users and others inrested in the problem of alumim surface protection are advised the sponsor that the film may be tained by writing to: Eastman iemical Products, Inc., 260 Madon Avenue, New York 16, N.Y.

m on Cotton is Tool for reign Market Development

Cotton — Nature's Wonder Fir, a 25-minute color motion pice, has been produced for use foreign cotton market developent. The film is a tool in an erseas cooperative project of the reign Agricultural Service of the S. Department of Agriculture d the Cotton Council Interna-

Cotton's versatility is accented the film which, via time-lapse otography, shows the life-cycle a cotton plant from seed to boll. th foreign language sound tracks, tton-Nature's Wonder Fiber will used in nine countries where

USDA-CC1 foreign cotton rket development program is in gress.

Reviewed in Bustness Screen month, Cotton was produced Audio Productions, Inc.; was ected for the Venice Festival. 🖫

What's New in Sponsored Pictures



Above: blind children visit zoo in scene from "Any Given Minute."



Above: handicapped are taught new skills through N.Y. Fund aid.

Greater New York Fund to Campaign With Film

Any Given Minute, a documentary motion picture produced by Transfilm for the 20th anniversary campaign of the Greater New York Fund, depicts the many services performed by the Fund's 425 member health and social welfare agencies. The film is now being released

to tv stations and employee groups.

Mood of the 11-minute film is expressed by its background music, "Manhattan Towers," authorized for use by its composer, Gordon Jenkins.

The music underscores several dramatic incidents typifying the problems faced by more than 3,000,000 people helped by Fund agencies each year.

As the story unfolds, the life of an accident victim is saved; a handicapped boy is taught new job skills; the lonely aged are helped to find happiness; blind children are taken to the zoo. These scenes, and others, help tell a poignant story about a big city in which no problem, big or small, is without

Any Given Minute is the fifth consecutive campaign film produced by Transfilm for the Greater New York Fund. Three of the previous films have been award-win-

Narrator is Frank Overton, currently appearing in the Broadway play, "The Dark at the Top of the Stairs"; script was written by Arnold Sungaard and Richard Bagley, who also directed.

The film is distributed by the Greater New York Fund, 11 West 42nd St., New York 36, N. Y. 👾

* *

"A Story of Portugal" Told in Swissair Travel Film

A Story of Portugal, a 231/2minute color motion picture featuring Portugal's history, architecture, scenery and other tourist attractions, is being sponsored by Swissair, Switzerland's international transport service.

Places visited in the film include Lisbon, Belem and the seaside resorts of Estoril and Figuiera da Foz. The picture was produced by a travel film specialist, Karl Robin-

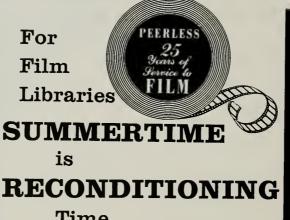
A Story of Portugal is available on free loan to clubs, travel agencies, schools and other groups. Prints can be obtained through Swissair's New York office, 3 East 54th Street, or from Swissair offices in Chicago, San Francisco, Los Angeles, Cleveland, Washington D.C., Atlanta and Dallas.

Teacher Insurance Benefits Explained in Color Film

☆ To persuade school teachers to enroll in a teachers' association group insurance plan, Washington National Insurance Company is using an 8-minute, color motion picture, The Power of Group Ac-

The film shows why a teachers' association sponsors a group insurance plan and dramatizes the reasons why an individual teacher should enroll in the firm's program.

The Power of Group Action was produced by Kennedy Productions, Inc., Chicago.



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Allis-Chalmers Film Shows Uranium Mining, Processing

☆ Uranium mining and processing is pictured in Power from Uranium, a 20-minute color motion picture sponsored by Allis-Chalmers Manufacturing Company, Milwaukee.

Opening in canyon and desert country, where a Geiger counter signals a rich deposit, the film watches as Allis-Chalmers bulldozers cut roads to remote mining areas. Other A-C construction and mining units burrow into the earth, load the uranium ore and provide the power for stripping operations.

Tracking the ore from the mining site to the recovery mill, the film shows the beneficiation process in which huge quantities of uranium concentrates are extracted. A model of the Argonne National Laboratory's Experimental Boiling Water Reactor, which Allis-Chalmers helped equip, shows how the fissioning of these uranium fuels liberates atomic power and transforms it into useful steam and electric power.

A segment shows A-C power equipment for the nuclear power plant being manufactured and in operation. A scene shows atomic fuel elements being lowered into the reactor and the unit "going critical.

Power from Uranium can be obtained from Allis-Chalmers' regional sales office or from the Industries Division's advertising department, Milwaukee, Wis.

* * *

Oscar Fisher Will Exhibit at Photokina Expasition

A Oscar Fisher Co., Newburgh, N. Y., will exhibit its photographic processing products at the International Photographic Exposition, the Photokina, to be held in Cologne, Germany, from September 27 to October 4, announced Oscar Fisher, president.

As part of its expanding international activities, Fisher recently appointed the Reeves Equipment Corp. of New York City as exclusive export agent for its line of equipment.

In its exhibit at the Photokina, Fisher plans to show its Spray Processal, a fully automatic unit that develops and dries film at high speed, in combination with a new type motion picture camera supplied by Reeves.

This will make it possible to take sound motion pictures of interested visitors examining the equipment on display, and in a matter of minutes process and show the actual films.

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No.	Nome Pric Upper Left Jaw \$ Cement Guard (Attaches to Upper	e Ea
61 62	Upper Left Jaw \$	2.00
62	Left Jaw)	.60
63	Lower Pressure Spring (Attaches to	
64	Upper Pressure Spring (Attaches to	.60
64	Upper Right Jowi	.60
65	Upper Right Jaw	2.00
66	Lower Left Jow	4.25
67 68	Lower Right Jaw	2.50
69	Lower Shear Blade for 1/16" Splice	1.25
70	Lower Shear Blade for 1/10" Splice	1.25
71	Upper Shear Blade (two are used)	1.25
72 74	Latch Spring (two are used)	.75
75	Scroper Holder	1.50
75B	Scraper Holder with Brush	2.50
76	Felt Moistenar	.10
77	Set Screw for Lower Shear Blade and	.06
78	Hinge Rod (three are used)	.06
10	and Cement Guard (four are used)	.06
79	Emulsion Scraper Guide	.30
80	Lower Nut for Latch Pin	0.0
81	(two are used)	.06
81	(two are used)	.06
82	Latch Pin (two are used)	.30
83	Upper Nut for Latch Pin	
84	(Iwo are used)	.06
84	1/16" Solice	.30
85	1/16" Splice Emulsion Scraper Blade for	
	1/10" Splice	.30
86	Pressure Spring, Upper Shear Blade	
	and Latch Spring (ten are used)	.06
87	Scraper Blade Screw	.06
	· Order replacement parts by number	

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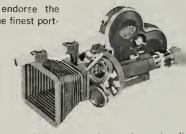
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Above: Oklahoma's Athletic Discont Bud Wilkinson (center) discusses the new 15minute television series "Inside Football" at Southwest Film Center Productions,

"Inside Football" TV Series Readied for Fall Showing

Southwest Film Center Producions recently completed filming in series of 10 15-minute ty programs on *Inside Football*, featuring Bud Wilkinson, athletic director of the University of Oklatoma, and Howard Neuman. The series will be telecast over 200 stations this fall, sponsored by the National Guard.

Marty Young, of Southwest Film Center Productions, directed the series, and Ned Hockman, director of the Motion Picture Unit of the University of Oklahoma, was executive producer.

V Film Series to Push nternational Travel Interest

Trio on Tour, a television series inanced by an international business group with travel interests has been scheduled for production by the Ed Woodworth Film Staff, Hollywood.

The initial span of 26 episodes vill be filmed on location in Canda, Mexico, the West Indies and Pentral and South America under in itinerary to be coordinated by Yan American Airways and Thomas Cook & Sons, international travel agents.

Format of *Trio on Tour*, an enrely pre-scripted and staged sees, will feature Hollywood players. The story line is based on the acvities of a globe-trotting sales executive who decides to take his rife, son and son's tutor along with him after 10 years of solo neternational travel. Full-scale production started at Edmonton, Alerta in May and will continue or 34 weeks. *Trio on Tour* will released in this country via agior syndication in October of 958.

Ed Woodworth, who will prouce and direct *Trio on Tour* reently returned from an extended couting trip and L. A. Judson,

What's New in Films for Television

story editor, is in Trinidad doing additional research. A crew contingent headed by Calfield Thomas. Woodworth's production supervisor, left for Bogota, Columbia in January to continue gathering story material and establish shooting sites in the South American area.

Religious Film Series Gets Wide TV Play in Two Years

Having started its third year on television, the religious film series *This Is the Answer* has been telecast on a continuing basis by more than 200 U.S. stations. The series also is televised in Hawaii, Australia, Korea, The Philippines and South Africa and is scheduled to be televised in Japan.

During its first two years, the

series has effected more than 180,-000,000 exposures of its message to the public, according to an estimate by the Reverend Paul M. Stevens. director of the Southern Baptist Radio and Television Commission, which sponsors the series.

The estimate is based on tv industry figures on the number of tv homes in the U. S. and on average audience ratings for inspirational and religious programming.

This Is the Answer is produced in half-hour episodes to "present the message of Christianity for today's living through modern-day dramas based on parables from the Bible." It is presented by tv stations as a public service. The series recently was given an Ohio State University Television Award "for excellence in presentation and purpose."

Plans are being made for expansion of the *This Is the Answer* series, with new color films now in production in Hollywood.

* * *

Syndicated Film Series to Sell Banking Services

☆ The Old Pioneer, a new series of motion pictures to promote banking services will be syndicated to the banking industry by Christensen-Kennedy Productions of Omaha, Nebraska.

Comprised of four 1-minute films and four 20-second films, the series will deal with savings, checking, auto loans and home improvement loans.

The films feature "The Old Pioneer," an animated character who



"The Old Pioneer" has money trouble ...

gets into trouble handling money problems the old fashioned way. His counterpart, "The Modern Pioneer," shows how the problems could have been solved—by means of banking services offered by banks using the films. The series films will be adapted to the needs of each bank.

Christensen-Kennedy Productions are producing the films and handling sales distribution. Banks will have unlimited exclusive use of the films in the purchased markets.

TV Slide Background Library Announced by Telefex Film

☆ A rental library of background films for television slides is being provided for television stations in the United States and Canada, by Telefex Film Productions, Vancouver

Telefex films afford a variety of moving background patterns on which slides are "supered." Included are representational designs —Meteor Trails, Twinkling Stars, Champagne Bubbles, Sunburst—and purely abstract designs. Each Telefex film represents a minimum of 36 feet (one minute) of 16mm black white silent film with blacked-out track.

The films are designed to complement, not to dominate the supered slide. They are described as effective for all television slides—

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titles, commercials, promos, station IDs. The Telefex film is spliced into the film "run" in the manner of film commercials.

Telefex is black white with no color of its own but its moving highlights produce action toning of colors in a color slide. Production tests have begun on a color library.

The library is rented at a monthly fee on a one-year contract, with exclusive guarantee in each market. The rental fee is determined by the market. The library is available to tv stations from the producers: Telefex Film Productions, 996 East 57th Ave., Vancouver 15, Canada. A demonstration film is available.

New American-Standard Film **Promotes Package Remodeling**

☆ Strong assistance to plumbing and heating contractors seeking "package" remodeling business is provided by Package for Peggy. a color sound motion picture produced for the Plumbing and Heat-



Scene in "Package for Peggy"

ing Division of American-Standard by Haford Kerbawy and Company.

A new kind of business tool for the contractor to show to consumers, Package for Peggy covers the various steps necessary in handling "package" remodeling of bathrooms and other rooms in which plumbing or heating equipment play a dominant role.

Peggy is seen going through the pitfalls of do-it-yourself remodeling in an entertaining but effective manner. After a series of comic sequences, the contractor enters the scene and shows Peggy the "professional" way to remodel, from showing her bathroom photographs to getting bids from sub-contractors and supervising the job.

Contractors wishing to show the film to consumer groups may secure it through American-Standard retailing representatives, sales offices or Division headquarters in New York City. With the film are helpful suggestions for group presentation.

"Space for Learning" Shows Redwood Use in School Design

☆ How architects are designing safer, more attractive and more functional schools is depicted in Space for Learning, a new 15-minute motion picture sponsored by the California Redwood Assn.

The new color and sound film, produced by Erven Jourdan of Los Angeles, presents a study of the modern school as an efficiently planned work-space-far advanced from the tight, boxed-in room of a few years ago."

Several examples of the use of redwood in school construction are shown in the film. These scenes illustrate how redwood can enhance the appearance of a school.

Space for Learning primarily was intended for audiences of educators and school administrators. parent-teacher groups and school architects and builders, but the film will be made available to other interested groups. Bookings are being handled through California Redwood Association's library.

The film is the second to be completed this year by the California Redwood Association. In January, a 27-minute color film, The Forever Living Forests, which studies the growth of the giant redwoods and their manufacture into lumber, was released for nationwide viewing.

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E. H. Taylor, at DuKane

Taylor Named Product Mgr. by the DuKane Corporation

Appointment of E. H. Taylor of the newly-created position of oroduct and market development manager by DuKane Corporation, Gt. Charles, Ill., has been announced by George R. Haase, president.

Taylor will be responsible for II advertising, public relations and product and market research and levelopment, reporting directly to he president. The new post was reated, Haase said, because of the ompany's growth. DuKane manfactures electronic and audio-vis-

al devices.

A graduate electrical engineer nd holder of several patents on ound and radio equipment, Tayor has been with DuKane since 956, as sales promotion and maret development manager for the ommercial sound division. He ormerly was manager of electrons sales for Graybar Electric Co., Thicago.

u Pont Names Victor Salter ix Products Sales Supervr.

r Victor M. Salter has been amed sales service supervisor for notion picture products at the Parn (New Jersey) plant of E. I. du ont de Nemours & Company. He as been trade and industrial sales upervisor in du Pont's New York istrict.

Salter succeeds Fenner G. Headey, now manager of the Dallas istrict. Salter joined du Pont in 947 as a physicist in photo prodcts research. He became motion icture technical representative in 953 and trade-industrial sales apervisor for the New York discict in 1956.

orden Now Southeast Mgr. or Da-Lite Screen Company

William E. Borden has been oppointed district manager in the outheast for Da - Lite Screen ompany, Inc., Warsaw, Indiana.

BUSINESS SCREEN EXECUTIVE

Murphy Named Sales Manager of Film Arts Productions, Inc.

☆ Patrick Murphy has been appointed sales manager, account executive and creative staff member of Film Arts Productions, Inc., Milwaukee. His appointment was announced by Harlan Croy, president.

In addition to sales, Murphy will handle outlines for industrial theatre presentations and will supervise production of audio-visual material used in industrial training programs.

Most recently, Murphy was associated with Fred A. Niles Productions, Inc., in Chicago. His other affiliations include The Jam Handy Organization, Inc., West Coast Sound Studios and Roland Reed Productions, Inc. He for-

merly was chief of the Training Aid Section of the United States Coast Guard.

Gordon Weisenborn to Colmes-Werrenrath Staff

☆ Gordon Weisenborn has joined the staff of Colmes-Werrenrath Productions, Inc., Chicago, as a producer-director.

Weisenborn formerly worked as a producer-director under Walter Colmes at Encyclopaedia Britanica Films when Colmes was president of the company. He has won numerous honors, including 10 Edinburgh Film Festival Awards, three Academy Award nominees, and others. He presently has two films running in the American Pavilion at the Brussels Fair.

Robert
R. Osmun
...joins
Wilding,
Cleveland



Osmun Named Account Exec at Wilding Picture Productions

☆ Robert R. Osmun has joined Wilding Picture Productions. Inc., as an account executive in the company's Cleveland sales office, according to Lawrence T. Young, district manager.

Osmun will handle sales of all Wilding services, including motion pictures, television commercials, slidefilms and stage shows for industry.

Osmun has been with Goodyear Tire & Rubber Company for the past 11 years, most recently as manager of the audio-visual department. Previously, he was assistant manager of the Cleveland district for Goodyear, manager of industrial tire sales, sales training instructor and Goodyear retail store manager.

Gordon Fraser Appointed Caldwell Laboratory Manager

☆ Appointment of Gordon Fraser as manager of the Caldwell Laboratory has been announced by Sidney Banks, production vice-president of S. W. Caldwell, Ltd., Toronto.

As manager, Fraser will be in charge of all lab functions. He brings to Caldwell 18 years' experience in the film industry.

Previously, he has been associated with Rapid, Grip and Batten, the Canadian National Film Board, Dynamic Films in New York and Shelly Films.

William Tytla, Animator, Opens Studio in New York

☆ William Tytla, long active in the animated cartoon field, has opened his own studios at 40 West 57th Street, New York City to produce animated television commercials and public relations and entertainment films.

Tytla, who joined Walt Disney in the early 30's, is credited with creation of "Dumbo," star of the Disney feature of that name. With the late Fred Moore, he developed and animated the characters of the "Seven Dwarfs," While with Disney, he also was animating super-



visor of Snow White and the Seven Dwarfs, Dumbo, Pinocchio, and the Night on Bald Mountain sequence for Fantasia.

At Paramount and 20th Century-Fox studios, Tytla directed many comedy series including Little Audrey, Little Lulu and numerous Popeye cartoons currently being rerun on tv. He began his career as an animator during the late '20's with Paul Terry, producer of Aesop's Fables and Terry-Toons.

Film Industry Credit Group Elects Joe Tanney Chairman

☆ Election of officers to govern group operations for the year begun May I, has been announced by the Motion Picture Industry Group of the National Association of Credit Men.

Joseph A. Tanney, S.O.S. Cinema Supply Corp., was elected chairman and Kern Moyse, Peerless Film Processing Corp., was chosen as vice-chairman.

Named as committeemen are: Jack Fellers, Du-Art Film Labs, Inc.; Walter Lynch, Mecca Film Labs, Inc., and Everett Miller, RCA Film Recording Studios.

Chartered on April 1, 1953, the Motion Picture Industry Credit Group started with 18 member organizations. The Group now has a membership of 29 organizations—including motion picture processors, equippers, suppliers, service and financial firms in the metropolitan New York, Washington, D.C. and Chicago areas.

Membership is open to any organization supplying services, facilities, equipment or supplies to motion picture and television film producers and distributors, networks and stations, sponsors, agencies and film libraries, subject to approval of the Group's executive committee.

A Group program and further information may be obtained through Group Secretary W. W. McAdam, of the National Association of Credit Men, 229 Fourth Avenue, New York City.

On Film Forms Division to Produce Video Commercials

☆ On Film, Inc., has formed a new division, Filmsmiths-TV, to produce television commercials. In charge will be Mel London, a producer-director with the company for the past three years.

Production will take place in On Film's Princeton, New Jersey, studios, but a New York office will maintain close client liaison to insure tight delivery schedules.

Screen Directors Re-elect Howard Magwood as President

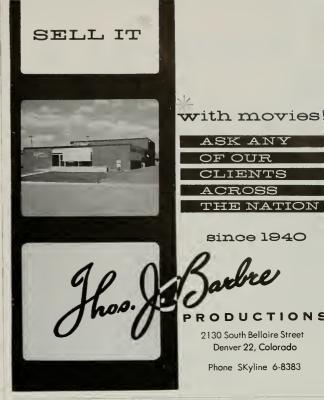
☆ Howard T. Magwood has been reelected president of the Screen Directors International Guild. Also chosen to serve again were Charles H. Wasserman, first vice-president, Joseph R. Kohn, second vice-president, Jack Glenn, secretary, and Jean H. Lenauer, treasurer.

Membership in SDIG now numbers more than 300 screen directors in New York and other key cities. Practically all screen directors in the New York area are now members of the Guild.

Boyce Nemec New Vice Pres. of Reevesound Company

☆ Boyce Nemec has been appointed executive vice-president of Reevesound Co., Inc. Nemec was for 10 years executive secretary of the Society of Motion Picture and Television Engineers. His new duties include active management of the corporation during the absence of Walter R. Hicks, president, who is currently in the Far East on company business.

Nemec served as executive secretary of SMPTE for 10 years from 1946. For the past two years he has been an independent management consultant specializing in administrative and technical aspects of motion pictures.



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"Highway Hearing" produced in Hollywood for the Dow Chemical Company by Universal-International, and "Always Good Ships" produced in New York for the Newport News Shipbuilding and Dry Dock Company by Fordel Films, are two current releases of the more than *one thousand* motion pictures, slide films, and meeting programs planned and written by our creative staff.

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NATIONAL FILM STUDIOS

(formerly Capital Film Studios) 105 11th Street, S.E. Washington, D. C.

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Two Slidefilm Projectors Announced by Graflex, Inc.

☆ Two new School Master slidefilm projectors have been announced by Graflex, Inc., Rochester, N.Y., a subsidiary of General Precision Equipment Corporation. These School Master projectors are the first new models in the former SVE line since Graflex assumed manufacturing and distribution.

The School Master units-500watt and 750-watt-feature a new



optical system and the recently developed Sylvania Tru-Focus lamp. These factors increase the light output from 15% to 30% over previous models, according to the manufacturer.

Cool operation of the School Masters, resulting in long lamp life, is assured by increased air circulation in the inner lamphouse, the manufacturer notes. The projector also features a Bausch & Lomb 5". f/3.5 coated and color-corrected projection lens for sharper images.

The new School Master 500 and 750 retain features of previous School Master models: slidefilm and 2" x 2" slide projection; singleslot film channel; dual control, permitting film advance from either left or right side; lightweight, allaluminum casting; a retractable "Handi-Handle" for room to room transport.



The Arriflex Intervalometer

Time-Lapse Unit Designed for Arriflex 16 Cameras

A new Intervalometer for Arriflex 16 cameras may be used to film all types of time-lapse motion pictures in scientific, industrial and commercial production, according to Kling Photo Corporation, New York City, distributors,

The Intervalometer has a motordriven timer and suitable switches and relays. Operating from standard 110-volt, 60-cycle AC lines, it also may be coupled to an inverter or generator for remote use.

In addition to 110V, AC inputs, the Intervalometer provides for 8V, DC inputs so that the whole system of Arriflex 16 equipment may be used with complete convenience. The camera may be controlled with either 110V, AC Ceco Time-Lapse Motor or the 8V, DC, Arriflex time-lapse mechanism. Control of the camera also is possible with either 100 ft, daylight load or 400 ft. darkroom load magazine.

The Intervalometer provides 110V, AC outlets for lights and auxiliary camera shutter and other equipment may be powered and automatically controlled to a total load of 1500 watts. The unit is available in three models providing

Free Source List of Studio Equipment

A comprehensive list of principle sources of film production equipment and accessories has been prepared by the Editors of Busi-NESS SCREEN. Write for a free copy on company or institutional letterhead. 7064 Sheridan Rd., Chicago 26.

For ten years one of the country's leading home appliance manufacturers used films to introduce new product lines. The films were written by ...

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automatic intervals as follows: No. 3770-2, 4 seconds or any interval from 6 seconds to 20 minutes: No. 3771-2, 4 seconds or any interval from 12 seconds to 50 minutes; No. 3772-2, 4 seconds or any interval from 2 minutes to 10 bours

The Intervalometer weighs approximately 14 lbs. Its overall dimensions are 8½" x 8¼" x 10¼".

Compact Silver Recovery Unit Designed by Oscar Fisher Co.

A new, compact Silver Recovery Unit, Model O-57, has been designed by the Oscar Fisher Company, Inc., Newburgh, N.Y., to fit the needs of the average film processing laboratory. Functioning electrolytically, the Model O-57 reportedly operates at a cost of 2 to 3 cents per hour, and gathers silver at the rate of 1 oz. per hour.

The Fisher Silver Recovery Unit is described as virtually automatic. It plugs into a 110-volt AC electrical outlet and operates on the same principle of agitation used in larger silver recovery equipment.

The unit's five-gallon stainless steel tank, containing the rotation graphite electrodes, measures 14" in diameter and 14" in overall height. The unit's control box can be mounted on the wall or placed on a shelf, while its stainless steel centrifugal pump can operate out of sight.

DAMAGED FILM REPAIRED BY

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37-02A 27th Street, Long Island City 1, N. Y.

5.O.5 to Distribute Forney **Cinetron Lighting Boosters**

☆ S.O.S. Cinema Supply Corp. has been appointed primary distributor of the Forney Cinetron, a heavy duty portable system designed to provide a great amount of light from a limited power source.

Cinetron multiplies intensity and color temperature of standard long life lamps to the necessary Kelvin



The portable Forney Cinetron

degree for color by raising line voltage. As many as forty-five 150W RFL lamps may be used simultaneously on a 230 volt AC line, still maintaining proper Kelvin temperature.

Mounted on wheels, the unit is easily located and moved about. Extra heavy duty components throughout the Cinetron reduce heating, fading and power loss. Twin fused 115V AC receptacles for cameras and recorders are provided. A one year warranty plus a five year guarantee assure six years' protection for every Cinetron user. Operating on 115-125V or 208V-240V AC, Cinetron is priced at \$389. A full line of accessories is available, including three wire power cables, extension cables as well as eight cluster receptacles. Additional Cinetron details may be obtained through S.O.S. at 602 West 52nd Street, New York, or 6331 Hollywood Boulevard, Hollywood.

Extra High Projection Stand Announced by Safe-Lock, Inc.

Designed to meet government specifications and requirements of professional motion picture exhibitors, Safe-Lock, Inc., Hialeah, Florida, has announced the addition of a new extra-high Model 203-56 to its line of Project-O-

Measuring 56" from floor to table top, it enables the projected beam to clear the heads of the au-(CONTINUED ON PAGE 61) 1845 BROADWAY (at 60th St.) NEW YORK 23 - PLOZE 7-6977 - Cable: Can







CAMART BABY

Only a four wheel dolly will provide the balance and stability required for professional production. Adjustable seat for cameraman; platform accommodates assistant.

Cost of dolly \$42500

Dolly tracks available





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Color slides, tape sound sell radio time.

Visualizing to Sell Radio

A new radio presentation for advertising and sales executives has been created by Peters, Griffin, Woodward, Inc., station representatives. Designed for desk-top use or for small groups of five or six persons, the presentation utilizes a custom developed miniature tape recording, supplemented by color slides.

The 20-minute presentation is designed to create an objective interest on the part of decision makers in radio's potentialities as a basic advertising medium. It focuses attention on the ability of the medium to sell product ideas and to implant mental pictures of a product in the "mind's eye."

TWO KINDS OF BUSINESS FILMS

by G. A. Florez*

A s I SEE IT, there are two different families of business films—those that are conceived, written, and produced to be substitutes for people, and those that are designed to be supplements to people.

In the first family are all those films which are prepared for public showing, for entertainment, for information, for inspiration-but not primarily for training. In this area, I am constantly amazed at the imagination of our writers and the artistry and technical progress of our producers.

Then there is the other prolific family of training films-those that are designed to be tools or supplements to those who have the responsibility for training and developing people. Here, it seems to me, there is much unfinished business.

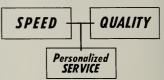
As planners, creators, and producers of training films, we must strive to understand the essence of the job or the situation or the function the film aims to portray. We should be less concerned with format and more concerned with substance. Perhaps we could call this training integrity.

Finally, I believe we, as producers, can and should assume at least a portion of the responsibility for effective utilization by keeping in our minds always that the film is a tool and not an end in itself. Unless the film is so planned that it can be effectively used in the training situation, then our business as film producers is unfinished indeed.

*President of Florez, Inc., of Detroit.

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FOR 31/4" x 4" SLIDES A 3,000 WATT SLIDE MASTER.... \$485.00 SM2. \$960.00

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Oxberry camera, 16/35mm shuttles, Trimotion motorized compound. Follow focus cams, 3 lenses. Automatic dissolve. 4 Acme or Oxberry peg tracks.

CORWIN STUDIOS

480 Lexington Ave., New York 17, N. Y. MUrray Hill 8-3278

dience, and eliminates the unsafe practice of raising ordinary projectors by mounting on tables.

boxes or chairs.

Model 203-56 has gold anodized removable legs of high strength aluminum alloy. The four leg extensions are easy to lock or release by new Safe-Lock 360degree clutch-collars. For one-hand carrying, the legs may be removed and strapped to the bottom of the table-top aluminum casting. Complete unit weighs 13 lbs., is priced at \$39.75.

Proflector I, 35mm Unit, Provides Wide Slide-View

A new 35mm slidefilm and slide projector, the Proflector I, produces a large screen image at short distances, thereby providing wideangle slide viewing with picture clarity, according to the manufacturer, Co-De-Co, New York City.

The Proflector I is said to afford an improvement in picture brightness with surprisingly low lamp wattage. The patented optical system is described as the equivalent of a 2" f 1.7, color corrected projection lens. A 40"-wide image is obtained with a projector-to-screen distance of only 8 feet. This feature makes it possible to have bigscreen quality when projecting for small meetings and discussion groups. Uniformity of illumination is exceptionally high with the system, it is claimed.

No minimum focusing distance is required. The picture observed may be any ratio to film size from one-to-one up to any desired magnification. A clip-on, accessory reflector is available to make rear screen projector and viewing efficient for the operator and viewer -particularly where relatively high ambient light conditions are unavoidable or desired for note taking.

The Proflector I is described as

FOR SALE 35mm ORIGINAL **WALL CAMERAS**

Complete with 12-Volt motor, four lenses and two magazines.

PRICE \$1,200.00

CAMERA EQUIPMENT COMPANY, INC.

315 W. 43rd St., New York 36, N. Y.

compact, cool-operating, noiseless and light-weight. The unit will be on exhibit at the National Audio-Visual Association Exhibit in Chicago, July 26-29.

New Glass Slide Shipping Case

☆ The Wm. Schuessler Co., Chicago maker of film and other a-v shipping equipment announces a non-vulcanized shipping case,



holding 100 2 x 2 glass slides, cushioned in I" plastic foam. Metal corners, heavy leather handie and a heavy 1" web strap are features. Cost is nominal.

Compco Film Reel Features Die-cast Aluminum Hub

A new precision die-cast aluminum hub featured on the latest Compco professional reel is an advance in motion picture reel construction, according to the manu-



facturer, Compco Corporation, of Chicago.

The new reels are described as being much more sturdy, as well as true-running, by Paul H. Kreft, sales manager of the Professional Photographic Division.

New illustrated literature on the Compco reels is available from the Compco Corporation. Write the corporation, care of the Professional Photographic Div., 2551 W. St. Paul Avenue, Chicago 47, Ill.

Color Film Processing Unit **Announced by Houston-Fearless**

A Color Labmaster, a new color film processing machine for the new 16mm Eastman Ektachrome 7255 and 16mm (and 35mm) Anscochrome, has been announced by Houston Fearless Corporation, Los Angeles.

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*Details on request

SALE

Cameras: 2 Cine Specials w/accessories; 2 Auricon Super Pros w/accessories; 1 Maurer w/accessories.

Lenses: set of Ektar; set of Cooke. Miscellaneous: Sync drive for Cine Special; AC/DC variable speed motor for Cine Special; 2 Rotary converters; 4 Mole Richardson double broads; 3 Kliegl double broads; 2 Pro Jr. tripods; Teleskool prompter; scenery and props. Sound Equipment; Complete Maurer studio

sound system; 2 Maurer film phono-

graphs; optical & magnetic. 1 Regulated B & A supply for dubbers; 2 Reeves magnetic recorders; 1 1200' console supply w/torque motors; 1 Reeves 2-position mixer; 1 Table incl. 2 sync Presto tables, Western Electric vertical, lateral pick-ups w/voltage supplies, monitor; 1 Presto Y professional disc recorder w/amplifier and speaker.

Laboratory equipment: Fonda negativepositive automatic developing machine; Neumade film cleaner.

Details and prices on request.

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Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

FLORIDA

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. L.E., 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton, Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clansonthue Audio Visual, Sales and Service, 945 S. Montezuma Way, W. Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5. Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Descret Book Company, Box 958, Salt Lake City 10. Films, Television in Industry
Theme of 84th SMPTE Meeting

☆ Information relating to many areas of the audio-visual field will be presented at sessions of the 84th Semi-Annual Convention, October 20-24, at the Sheraton-Cadillac Hotel in Detroit.

Several topic papers already have been enlisted for the SMPTE Convention which is built around the theme. "Films and Television in Industry and Education."

Owing to the success of the equipment exhibit conducted at the recent 83rd SMPTE Convention in Los Angeles, an audiovisual exhibit is planned for the 84th meeting. In charge of the exhibit is Kenneth M. Mason, Eastman Kodak Co., who may be contacted by exhibitors at the Prudential Bldg., Room 2006, Chicago 24.

Abstracts of topic papers volunteered for possible presentation at the SMPTE Convention are being welcomed by program chairman C. E. Heppberger until August 4. Reading copies must arrive by September 22. The abstracts may be sent to Heppberger at 510 White Oak Dr., Naperville, Ill., or to Harold W. Kinzle, associate program chairman, at 13545 Argyle St., Chicago 40.

Topics, Chairmen Are Listed

Among topics and topic chairmen announced by SMPTE are: Nontheatrical Productions & Techniques, Industrial Phase: John Flory, advisor, Nontheatrical Films, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.; Laboratory Practices: Philip E. Smith, Kodak Processing Lab, 1712 Prairie Ave., Chicago 16; Standards & Standardization: A. C. Robertson, Eastman Kodak Co., Kodak Park Bldg., 35 Rochester 4, N.Y.

Other topics and chairmen are: International TV & Multilingual Films: E. W. D'Arcy, D'Arcy Associates, P.O. Box 1103, Ogden Dunes, Gary, Ind.; 16mm Color Intermediate Negative/Positive (a seminar): Robert A. Colburn, Geo. W. Colburn Laboratories, 164 N. Wacker Dr., Chicago 6; Color Photography: John P. Breedon, Jr., Ford Motor Co., Film Services Sect., American Rd., Dearborn, Mich.; Instrumentation & High-Speed Photography: Richard O. Painter, Exp. Eng. Dept., General Motors Proving Ground, Milford, Mich.

Also: Sound Recording & Reproduction: Gordon L. Elsworth, General Motors Photographic, 465 W. Milwaukee Ave., Detroit 2.

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FREE LITEBATIIRE

New Calvin Booklet Gives o Picture of its Facilities

☆ The Calvin Company has issued a 16-page brochure, illustrated and in color, which outlines and pictures the facilities it has available for complete motion picture production, producers services, and as a film laboratory.

Founded in 1931, the company now occupies eight floors in its main building, plus three adjoining

The Calvin brochure takes the reader on a picture-trip through its plant, visiting all of the departments which combine their activities to make up its full facilities for clients.

After a brief bird's-eye view of its departmental locations, floor by floor, the brochure takes the "visitor" on a walking tour of its two large main-level sound stages, each with 10,000 square feet of floor area; its sound and music departments (second floor); its processing department (third floor); its printing department (fourth floor); its animation department (sixth floor); and its editing and rewriting rooms (seventh floor).

Each department's facilities are fully illustrated and briefly described. Photos of key Calvin personnel are shown on the brochure's closing pages.

For a copy of the brochure, write on your business letterhead to The Calvin Company, 1105 Truman Road, Kansas City 6, Mo., mentioning Business Screen.

Cinekad Catalog Available

☆ Producers who are "retooling" may be interested in a new line of Cinekad motion picture & television equipment presented in a 25-page catalog issued by Cinekad Engineering Co., 763 Tenth Avenue, New York 19. A free copy may be obtained by writing the company.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR Motion Picture Service

7315 Carnegie Ave. Cleveland 3. Ohio

Brochure Available on New **Mavielab Pracessing Plant**

Movielab Color Corporation has issued a 16-page brochure describing and picturing its new \$2,000,000 color film processing laboratory. The laboratory has an initial daily capacity of half a million feet of color film.

Entitled "This is Movielab," the attractive brochure describes and illustrates much of the special equipment used by the company in providing quality color film processing service.

Shown are the company's "wet end" developing tanks and impingement drying cabinets; the color printing room, where an "electronic brain" is used to insure precise scene-by-scene color balance; the highly-instrumented control department; the negative assembly room; the machine shop, where new developments are researched; cutting rooms and film storage vaults; and the Movielab theatre, available for screenings or conferences.

Last two pages of the brochure contain a set of easy-reference charts describing ten different methods of color film duplication.

To obtain a copy of the brochure, write on your business letterhead to Movielab Color Corporation, 619 West 54th Street, New York City, mentioning BUSINESS SCREEN Magazine.

600 U. S. Educational Pix in United World Catalog

☆ Some 600 subjects in six curriculum areas are described in the 1958 catalog of U.S. Government educational films published by the distributor, United World Films,

All sound motion pictures and slidefilms released by the Government as recently as April, 1958, are listed in the UWF catalog.

Many of the films can be recorded in foreign languages by magnetic striping. The new catalog is available on request to United World Films, Inc. (Government Dept.), 1445 Park Avenue, New York 29, N. Y.

Canadian Film Board Catalog Lists 321 Motion Pictures

☆ The 1958 catalog of the National Film Board of Canada, listing 321 sixteen millimeter films available for rental and purchase in the United States, is in circula-

Copies of the new catalog are available free on request from the National Film Board of Canada, Suite 658, 630 Fifth Avenue, New York 20, New York.



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electing a film program for imnediate dispatch to one of the ation's tv stations in Modern's lew York tv exchange . . .

continued from page 45) irectors. From its findings, sponors can learn how they can make tore desirable films for industrial udiences. In turn, training directors learned how to set up film programs in their own organizations.

One of the prime assets of any

ponsored film program is the ponsor's own basic identity. Certinly that is not diminished by en effective distribution service endered by Modern. But if the ponsor wants to maintain a close, ersonal touch with members of is viewing audience. Modern fatilities are available on a "private libel" basis, maintaining company Im libraries today for such oranizations as Bethlehem Steel, the enercican Medical Association and

Certifying Film Circulation

Behind all this physical activity, owever, there is one vital key to extification of film circulation. 'his is Modern's "advance bookng notice" which the company

This is the MODERN Story:

must sent the sponsor on every booking to earn its fee. With this report at hand, the sponsor can field-check his film activity. As a final assurance, he has the certified audience report after the actual showing. A "no show" (and they are not infrequent) means "no pay" even though Modern has expended promotion, mailing and print handling services on behalf of the sponsor.

Another vital ingredient is the obvious advantage of riding nearly 400 other sponsors' film coat-tails. Audiences developed over the years for many vastly-interesting sponsored pictures become available to each *new* sponsor added to Modern's list. Audiences developed by any new, widely-popular subject added to the current list help to broaden the *total* self-equipped audience.

Sponsored Films in Theatres

Theatres are a different proposition. Here the 10-minute (preferably) "general interest" and really interesting public relations film has a real audience potential from Radio City Music Hall to small towns. 35mm color prints are delivered to theatrical exchanges, bookings arranged by experienced theatrical men and theatre-owners who are very selective on behalf of their paying audiences. Theatrical bookings average from three or four thousand houses to as many as 10 or 12,000, depending on the value of the film. Just now, there is a real opportunity for wide-screen theatrical shorts . . . a real promotional potential for travel, health, safety and similar sponsor subject

The cost of a theatrical booking averages \$10 to \$15, requires spe-

cialized 35mm exchange services and personal contact, followup and accounting.

But theatre audiences are sizeable and despite the decline of the "hard tops" or formal movie theatres, the expanding drive-in field has more than balanced the audience potential.

Modern's Television Activity

When it became apparent that television was an important channel of film circulation, Modern set up a separate department to handle the specialized service, speedy print shipment and contact necessary to properly serve the television stations. There are seven regional television film exchanges in the Modern network.

These seven tv exchanges now offer stations more than 290 titles for selection to fill their sustaining time needs. There is also an emergency "stand-by" service which, in a pinch, will supply a station with quality program material on overnight notice.

Spearheading the company's tv service is the new *Modern TV Digest* series, short programs previously mentioned in "magazine" format, designed for specific types of program interest. The *Modern Science Series* has proven especially popular among station film directors and viewers.

The Audience is the Goal

This is Modern, its people, its policies, its extensive physical plant and its "modern" outlook on the most persuasive of all communication media. The 21st year of Modern is more than "a coming of age;" it is the fulfillment of the real potential of the film medium itself. For with the constant im-

provement of film-making processes and of brilliant new color processes, of enlightened sponsor understanding of the content possibilities in today's films, there is just one common goal: the potential audience.

Like the Press Wire Services

As the Associated Press and United Press services serve the nation's newspapers, so Modern serves the more than 250 producers of the United States and upwards of 5,000 potential sponsors, not to mention hundreds of trade groups and government agencies. Yes, even the Federal Government is a Modern client from time to time. The Postoffice Department has used its distribution facilities to improve mailing methods used by Mr. and Mrs. Average American.

To deliver and recover each film as quickly as possible; to make sure that it reaches its destination ready to perform with maximum screen effectiveness on behalf of both audience and sponsor, to render absolute proof of real value given for value received . . . these are, in essence, the basic aims of Modern service. These services, these aims validate the whole premise of the factual, informational sponsored motion picture and point the way to a tremendous future potential.

37 Million "Screen Hours"

For there are nearly 37,000,000 potential "screen hours" of viewing time among the existing 16mm 'self-equipped" audiences in the U.S. alone. And there are the nearly 18,000 motion picture theatres and the more than 500 television stations and their millions of viewers to conjure with if you want a look into the film's future ... and Modern's.

MAINSPRING OF FILM DISTRIBUTION: MODERN'S MAILING LIST OF REGISTERED FILM USERS; PROMOTIONAL FACILITIES

Below: 159,726 names of registered film users re maintained for regular promotion contacts ia Modern's headquarters in New York.





Above: a portion of the Addressograph facilities in New York where direct mail promotion generates demand; keeps films active.

Below: high-speed offset press equipment delivers some of the millions of flyers, bulletins and other direct mail materials.



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"CINE-YOICE II" 16 mm Optical Sound-On-Film Camara.

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1206 ft. film capacity for 33 minutes of recording.

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1208 ft. film optical Sound-On-Film Camera.

1209 ft. film optical Sound-On-Film Camera.







SOUND RECORDER — Model RM-30... 1200 foot film portable power Supply UNIT — Model PS-21.. Silent capacity, synchronous motor for "double-system" in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming ★ \$269.50



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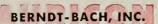


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(Please write your address in margin)

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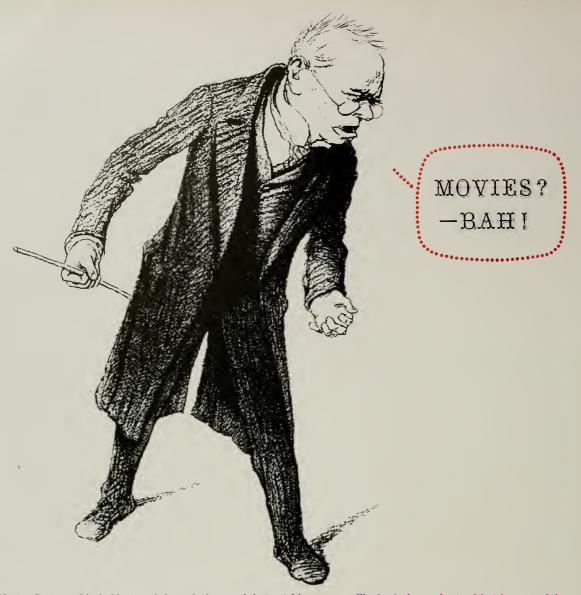






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After school hours, Modern continues to insure your access to the attention of Young America. We'll present your films on the programs of Hi-Y's, 4-H Clubs, boys' athletic clubs, F. F. A.'s, YMCA's and YWCA's, troops of Boy and Girl Scouts, in summer camps, at young folks fellowships in the nation's churches — everywhere Youth gathers socially.

For mass national coverage of the Youth Market, we'll have

your film booked as a short subject in most of the nation's 17,800 theaters . . . have it telecast on many of the 529 TV stations. In clubs and schools alone in 1957, Modern arranged showings of our clients' films to 43,683,277 boys and girls. Millions more viewed over TV and in theaters. If you have a film about a product, service or idea for young people, trust it to Modern and young people will see it.



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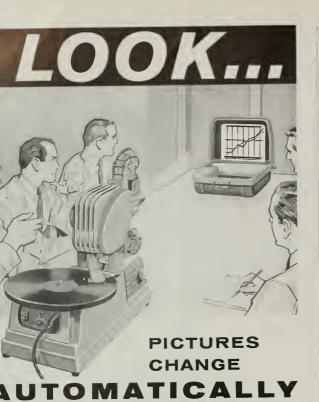
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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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IN NEW YORK CITY

Office of Publication: 7064 Sheridan Road, Chicago 26

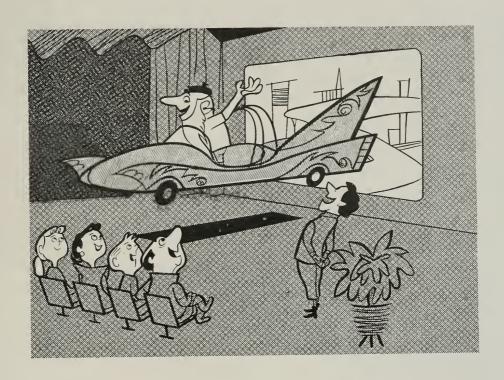
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Issue Five, Volume Nineteen of Business Screen Magazine, published August 15, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiarquet 4-8234. O. H. Coelin, Jr., Editor and Publisher. In New York: Robert Seymour, Jr., 489 Fifth Avenue, Telephone Editor and Publisher. In New York: Robert Seymour, Jr., 489 11th Avenue, Telephane Riverside 9-0215 or MUrray Hill 2-2492. In Los Angeles: Edmund Kerr, 104 So. Carondelet, Telephane DUnkirk 7-2281. Subscription \$3.00 a year, \$5.00 two years (damestic): \$4.00 and \$7.00 fareign. Entered as second class matter May 2, 1946, at the post affice at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

CASE HISTORY OF A SUCCESSFUL BUSINESS FILM *



"YOUR SAFETY FIRST"

An Animated Motion Picture in Color Written and Produced for the AUTOMOBILE MANUFACTURERS ASSOCIATION Silver Reel Award, American Film Assembly - 1957



7,467 NON-THEATRICAL SHOWINGS AUDIENCE: 523,925

314 TELEVISION SHOWINGS AUDIENCE: 25,031,934

(DURING A 15 MONTH PERIOD)



John Sutherland Productions, Incorporated

LOS ANGELES
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Los Angeles 26, California DUnkirk 8-5121

136 East 55th Street New York 22, New York

PLaza 5-1875

A Chart of New A-V Postal Rates

o Facilitate shipment of audio - visual materials under the recently-revised U. S. Postal states, a special sub-committee of the Audio-Visual Committee, Association of National Advertisers as just completed the comprehenive, copyrighted chart presented elow. The accuracy of the chart was checked with the Post Office Department and was characterized s well presented for quick reference.

Members of this special commitce, chairmanned by Willis H. Fratt, Jr., American Telephone & Celegraph Co., were Frederick seach, Remington Rand Division, perry Rand Corp.; Eyre Branch, tandard Oil Company (New Jerey): John Flory and Thomas W. lope, Eastman Kodak Company; nd Frank Rollins, E. R. Squibb et Sons Division, Olin Mathieson Chemical Corp. This exclusive BUSINESS SCREEN reprint is by special permission of the Audio-Visual Committee, Association of National Advertisers, Inc.

Copies of the new chart are available at 5¢ each (minimum order 50¢) from A.N.A. Head-quarters, 155 East 44th Street, New York 17, N. Y.

Members of the Audio-Visual Committee are also engaged in a number of other studies for the benefit of A.N.A. members on such subjects as "The Use of Business Films on Television"; "Case Examples of Successful Film Programs"; "A Bibliography of Advertising and Public Relations Films"; and a study of the "Distribution of Audio-Visual Materials." These studies will be published in report form for inclusion in an Audio-Visual Handbook.

"Why the Kremlin Hates Bananas"

Sponsor: United Fruit Company.

TITLE: Why the Kremlin Hates Bananas, 11 min., Technicolor, produced by John Sutherland Productions, Inc.

☆ Bulwarks against the spread of communism in Central America are the church and private investments from the United States and elsewhere — investments which keep the banana plantations productive.

The United Fruit Company supervises the growing, harvesting and marketing of most of the "banana republics'" crops. In its new film, the company shows how private business enterprises can benefit the countries in which they operate.

As public relations information aimed at theatre and group audiences, the film shows one of the



Soil Test at Honduras school

most successful "investments" by private enterprise in Central America — the Pan-American School of Agriculture in Honduras. Supported almost entirely by United Fruit Company, this school takes boys from all the Central American countries, some 150 a (CONT'D ON FOLLOWING PAGE)

NEW POSTAL RATES FOR CERTAIN AUDIO-VISUAL MATERIALS: EFFECTIVE AUGUST 1, 1958*

Public Law 85-426 enacted May 27, 1958. Note: all underlined items are the changes in the new law from the old.

This chart Copyright July, 1958 by the Audio-Visual Committee, Association of National Advertisers, Inc.

CLASSIFICATION	DOMESTIC POSTAL RATE	BY OR TO WHOM SHIPPED	LIMITS OF SHIPMENT	PARCEL MARKING
I. "EDUCATIONAL MATERIAIS" a. 16mm films b. 16 mm film catalogs c. Phonograph recordings d. Printed music e. Printed objective test materials f. Manuscripts for books, periodicals, and music	1st lb9¢ Each additional I lb. or fraction thereof - 5¢ (Formerly - 8¢ & 4¢)	All items may be sent to or from: A. Any person B. Any organization or company except commercial theaters	Anywhere in the U.S.A.	Parcei should be marked: EDUCATIONAL MATERIALS (Formerly marked "Book Rate, Sec. 34.84 (h), P.L. & R.")
a. 16 mm films b. Filmstrips c. Projected transparencies and slides d. Microfilms e. Sound recordings (including magnetic tape) f. Catalogs of these materials (1 to 5) above g. Printed music h. Found volumes of academic theses or periodicals i. Phonograph recordings j. Other library materials	lst lb4¢ Each additional 1 lb. or frac- tion thereof-1¢	"Library Materials" items(a) thru(f) qualify for the regular postal rate whenever mailed to or from any of the following non-profit organizations. Items(g) thru(j) qualify for this postal rate only when mailed on loan or exchange be- tween these organizations themselves, or between organ- izations and their readers, members, or borrowers. A. Schools B. Colleges C. Universities D. Public Libraries and 1. Religious Org. or Assn. 2. Educational " " 3. Scientific " " 4. Philanthropic" " " 5. Agricultural " " 6. Labor " " " 7. Veterans " " " 8. Fraternal " "	for viewing can be a you list the name of followed by the name example: Eldorado Fattn: Mr. Eldorado, If any difficulty is at the new rates any materials listed on under 16 ounces, it local postmaster cor secure an official r	Parcel should be marked: LIBRARY MATERIALS (Formerly marked "Library Book Rate, Sec. 34.83 (e), P.L. & R.") s in final form processed shipped under these rates. office we suggest that the organization first, e of the individual. For ligh School Hawkins, Supt. Kansas s encountered in sending of the Audio-Visual this chart, which weigh is recommended that the increme be requested to wiling on the question: Department in Washington.

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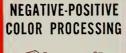


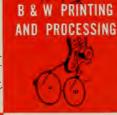












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All the News of Films in Business and Industry Appears in Business Screen

UF's Youth Program:

(CONT'D FROM PRECEDING PAGE) year, and gives them a three-year, all-expenses-paid course in tropical agriculture.

The picture explains why the youth training and general improvement program carried on by the United Fruit Company is opposed by the Communists.

Not many of the school's graduates go to work for United Fruit. Most of them go into private farming or work in the agriculture departments of their own countries, or teach other students agriculture. At the "work and learn" school, the boys spend their mornings in the fields, their afternoons in the classroom.

In addition to the agricultural knowledge being disseminated throughout the Central American countries, important by-products are a working knowledge of democracy and friendships formed between boys from the many different and sometimes warring nations of Central America.

Communism breeds in poverty, distrust, dissatisfaction, ignorance

of the positive potentials of capitalism. An enlightened companysponsored program which builds prosperity for a country and educates the country's youth in the



Satherland crew on location in Honduras for United Fruit Co.

advantages of private enterp.ise—while operating the country's bountiful plantations—is the reason, the film says, Why the Kremlin Hates Bananas.

For More Film Information

For information on the film's availability, contact: United Fruit Company. Pier 3, North River, New York, N.Y.

Film Story of Nixon's Visit to Latin America Released

The U. S. Information Agency has released a three-reel documentary film, Vice President Nixon Visits Latin America, for showings overseas.

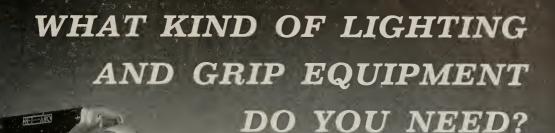
It shows the generally friendly reception accorded the Vice President and Mrs. Nixon during much of their goodwill tour of eight Latin American nations earlier this year, but also includes scenes of Communist-inspired violence and demonstrations in Peru and Venezuela.

Initially, the film has been prepared in Spanish and Portuguese for exhibition in Latin America. Later it will be put into other 'anguages for world showings.

Animation, Inc., Moves to Larger Chicago Offices

Animation, Inc., Hollywood, California, has moved its Chicago office into larger quarters in the LaSalle-Wacker Building at 221 North LaSalle Street. Joe W. Edwards, Animation's midwest representative, continues to head the Chicago office.





Arcs, inkies, century stands or reflectors? What sizes do you need? 10,000 watt, 225 amp? From the largest arc to the smallest inkie, from grip equipment and props to sleek DC generator trucks, you'll find it at Charles Ross.

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PRODUCTION COMPANY

36 Santa Monica Blvd., Hollywood 46, California

ephone: OLdfield 4-8010

Minnesota Film Producers **Organize New Association**

Nine producers of motion pictures in the Twin Cities area have united to organize the Film Producers Association of Minnesota.

Charter members of the new association are: Continental Films; Thomas Countryman Film Productions; Empire Photosound, Inc.; Film Productions Company; Anthony Lane Film Studios; Promotional films; Reid H. Ray Film Industries; George Ryan Films, Inc.; and Griffith B. Wren Films, Inc.

Officers of the organization, elected at a recent meeting to hold office for one year, are: William S. Yale, president; Cliff R. Sakry, secretary; Anthony Lane, treasurer; and two managers, Ralph J. Perry and Reid H. Ray.

The association plans to run a series of promotional advertisements in area newspapers and trade magazines, and will soon release a brochure containing a "Code of Ethics" adopted by the group. Further plans include a "Filmorama Exhibit," demonstration films, symposiums for advertisers, and articles on the successful use of commercial films in industry.

Members of the association have been in business for periods ranging from five to 45 years and have all facilities required for complete film production.

In its announcement, the association pointed out that the age of audio-visuals has created an entirely new concept in the fields of selling, advertising, public relations and training, with sound motion pictures and sound filmstrips proving to be potent selling aids.

Filmstrip Promotes Ad Agency

☆ Emil Mogul Co., Inc., a New York advertising agency, is seeking new accounts with a 35mm color filmstrip. The filmstrip, showing outstanding ads created by the agency, is being mailed, with a viewer, to prospective cli-

Watch your TV for KNIGHT'S

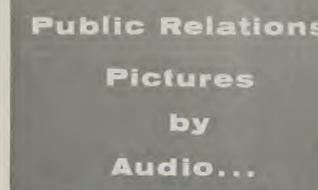
Outline Type TITLES

GREATER LEGIBILITY ... ECONOMICAL Write for FREE type chart



KNIGHT TITLE SERVICE 115 W. 23rd St.

Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn't make a neighborhood relations motion picture for some families. You shouldn't make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don't remove the bushel unless you have the light.





Among our clients:

American Telephone & Telegraph Co.

Babcock & Wilcox Co. Carborundum Company

Cast Iron Pipe Research Association

E. I. du Pont de Nemours & Company

Ethyl Corporation

Ford Motor Company General Motors Corp.

McGraw-Hill Book Co.

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The Texas Company

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Union Carbide & Carbo
Corporation

U. S. Navy

Virginia-Carolina Chemical Corp.

Western Electric Co.

-and many, many others



Audio Productions, Ir

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- "THE SUPERVISOR
 AS A REPRESENTATIVE
 OF MANAGEMENT"
- "PROMOTING COOPERATION"

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Rocket Pictures

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The NEWS of Films in Medicine

Announce 2nd International Medical Film Exhibition in 1959; Record Attendance at the AMA Film Showings in San Francisco

In June of 1959, the Second United States International Medical Film Exhibition will be held in Atlantic City. The recent decision of the American Medical Association and Johnson & Johnson, surgical dressing manufacturers, to again sponsor this exhibition shoots forward strong currents of audio-visual activity now enlivening national and international bodies of medical education and practice.

The first U.S. International Medical Film Exhibition was aeld in 1957. This year, screens continue to flash international medical information and guidance in numerous conclaves at home and abroad.

Films at Copenhagen, Moscow

Medical motion pictures from around the globe were chosen to highlight the World Medical Association Meeting in Copenhagen. August 15-20. Sponsoring this International Film Exhibit were the World Medical Association, the AMA and Johnson & Johnson International.

A Festival of Popular Science Films and sessions on "Modern Techniques in Scientific Cinematography" will be features of the International Scientific Film Association to be held in Moscow, September 10-20. Films will figure at the Third World Congress of Cardiology in Belgium, September 14-21, and 16mm movies are to be shown during the Third International Congress on Allergology in Paris, October 19-26.

9,738 Doctors View Pictures

Stateside, the latest climax in medical cinema was the 59-film Motion Picture Program of the 107th Annual Meeting of the American Medical Association, held in San Francisco. June 23-27. A total of 9,738 medical men attended the five-day film program in San Francisco's Brook's Hall. This was the highest attendance recorded for an AMA convention motion picture program in the past nine years.

Depicting medical phenomena and techniques from head to toe, the AMA convention film program varied in subject matter from Vascular Headache to Some Common Foot Problems Amenable to Surgery. The films included private

medical productions and sponsored subjects.

List Six Most Popular Films

The six most popular films in the convention program—in order of popularity — were: Safe and Conservative Treatment of Lesions of the Female Breast; The Doctor Defendant, Cholecystectomy and Operative Cholangiography, Respiratory Resuscitation Techniques, Emergency Surgery of the Acutely Injured and Principles of Artificial Respiration. A group of outstanding foreign-made films from the 1957 International Film Exhibition were scheduled in the program.

Attention won in a 10 a.m. program spot, June 24, by *The Doctor Defendant*, the second in a sponsored *Medicine and the Law* series, indicated the interest medicos have in this newly filmed information aren. *The Man Who Didn't Walk*, third film in the legal series, was premiered for conventioneers in a special evening program at the Sheraton-Palace Hotel on June 25.

Latest in Merrell Program

The Man Who Didn't Walk is the newest release in the Medicine and Law series produced by Medical Dynamics for The Wm. S. Merrell Company in cooperation with the American Medical Association and the American Bar Association. It dramatizes the medico-legal situations which can result from traumatic neurosis. Medical examination, courtroom procedure and expert testimony typify elements of legal conflict.

A fourth film in this series, dealing with hospital liability, is in production. The first two medicallegal pictures are *The Medical Witness*, concerned with medical testimony, released in 1956, and *The Doctor Defendant*, treating of malpractice and professional liability, released in 1957. The Merrell films are being distributed by the sponsor, the AMA and ABA.

In addition to the two Merrell films, another convention program movie, *Someone Is Watching*, provided ethical guidance. Sponsored by the New York State Dept. of Health, this film called attention to the ways in which legal narcotics fall into the hands of dope (CONTINUED ON PAGE 14)

PARTHENON PICTURES -Hollywood-

(A Reprint)

"WHAT IS A PRODUCER?"

★ The theatrical film Producer's job is to attract people — to the ticket offices of the theaters.

But the job of the business-film Producer is to sway people — to cause them to learn something, decide something, or feel something —about his client's product, operation, or corporate image. Since this newly implanted "attitude" must endure, his vehicle is not entertainment per se but interest; his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms to best effect: he must be able to procure the several components of script, cast, photography, edit, score, etc., and shape them into an effective film tool at a feasible cost. But this part of his job is gear-shifting and throttle-pushing; the business-film Producer's essential function is to pin down the client's objective and figure out how to fulfill it.

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-CHARLES PALMER

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First Choice of Industry is Business Screen Magazine

Films in Medicine:

(CONTINUED FROM PAGE 12) addicts and peddlers through carelessness and over-confidence.

A second major motion picture sendoff during the San Francisco meeting was the premiere of Helping Hands for Julie, a dramatic story of a seven-year-old girl afflicted with meningitis—designed to interest students in seeking more information about careers in medicine and health.

Premiere Showing of "Julie"

Helping Hands for Julie was produced by Henry Strauss & Co., Inc., for the American Medical Association, the American Hospital Association and E. R. Squibb & Sons. The film was given a premiere showing by the Woman's Auxiliary to the AMA on June 25 in the Fairmont Hotel. Simultaneous with the San Francisco preview, the film was telecast by the ty station in Oakland, California.

Speaking at the *Julie* premiere, Dr. Gunnar Gundersen, AMA's president, cited figures published in the NEW YORK TIMES which registered the need for: "70,000 more nurses, 8,000 more occupational therapists, 3,500 more medical social workers, 5,060 more

Right: pictured at the "Julie" premiere in San Francisco were (1 to r)—Ralph Creer, AMA film and television director; W. R. McHargue, v.p. of E. R. Squibb & Sons; Mrs. L. D. Jacobson, clun., Women's Auxiliary recruitment committee; and Dr. Gunnar Gunderson, president of the AMA.

psychiatric social workers, 6,000 more physical therapists, 50,000 more medical technologists, 2,200 more dietitians and 10,000 more clinical psychologists."

"These are the number of people needed now in these professions, as reported by their own organizations," Dr. Gundersen noted. *Julie* and other recruitment films have a big job to do.

Eight Organizations Present

The eight organizations represented at the initial showing of Helping Hands for Julie illustrate the range of professional interest in the medical recruitment problem. Groups represented were: the American Physical Therapy Assn., American Occupational Therapy Assn., National League for Nursing, Inc., American Assn.

of Medical Record Librarians, National Committee for Careers in Medical Technology, American Dietetic Assn., National Health Council and the AMA.

(During Hospital Week, Helping Hands for Julie was shown to vocational guidance councilors at hospital meetings. It is being aimed at high schools, church groups, community organizations and tv. Nearly unanimous reaction from early student and councilor audiences was that the film did accomplish its interest purpose. Since July 1, the film has been distributed by Association Films, Inc., 347 Madison Ave., New York 17).

Closed-circuit telecast sessions and scientific exhibits augmented the regular motion picture pro-

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CFI processing accurately reflected all the creative talents of these cinematographers who have won the "Emmy" award:

1954 - Lester Shorr, A.S.C. "I Climb the Stairs" - Medic

1955 — William Sickner, A.S.C. "Black Friday" — Medic

1956 - Norbert Brodine, A.S.C. "The Pearl" - Loretta Young Show

1957 — Harold E. Wellman, A.S.C. "Hemo, The Magnificent" — Bell Telephone Scientific Series



Films in Medicine:

gram in pictorializing the comprehensive agenda of lectures, symposia and discussions at the San Francisco convention.

A 90-minute closed-circuit tvcast originating from the meeting Wednesday evening, June 25, was transmitted to doctor audiences in Boston, Chicago, Cleveland, Kalamazoo, Philadelphia, New York and Syracuse. Part of the telecast was a "newsreel" of scientific events at the meeting; the balance of the tv time presented a clinical session on diabetes, emanating from the University of California School of Medicine. The program was sponsored by the Upjohn Company in cooperation with AMA.

Color telecasts of operative surgical panels and clinics, sponsored by Smith, Kline & French Laboratories and originating from the San Francisco Hospital, were presented in morning and afternoon sessions, June 23-26. These video lessons demonstrated approved techniques frequently used by general practitioners.

Creer to Report on European Events as Active Participant

☆ This summer, Ralph Creer, director of motion pictures and medical television for the American Medical Association, is participating in several European medicalfilm-minded events. His work in Europe includes organization of the film program at the International Film Exhibit of the World Medical Association Meeting in Copenhagen. He will speak at a meeting of the Edinburgh Scottish Film Council and at the Edinburgh School of Medicine, and will meet with the Film Committee of the British Medical Association and members of the medical section of the International Scientific Film Association in London. In these efforts, Mr. Creer will observe for Business Screen readers the proggress being made in medical film use on the world front.

Charles Beseler Co. Acquires Projection Optics Co., Inc.

☆ Purchase of Projection Optics Company, Inc., Rochester, New York, from Fred E. Aufhauser has been announced by Charles Beseler Company of East Orange, New Jersey, projector manufacturers.

Projection Optics Co., manufacturer of lenses and precision optical equipment, will continue to operate in the Rochester plant.

EBF President Mitchell Named Economic Committee Trustee

☆ Maurice B. Mitchell, president of Encyclopaedia Britannica Films, Inc., has been elected to the board of trustees of the Committee for Economic Development. Following his appointment as trustee, Mitchell was appointed to CED's committee on information.

The CED was organized in 1942 to provide a forum for executive discussion of economic problems affecting the American business community. It issues periodic policy statements stemming from studies of business and industrial trends. These statements often have been the basis for executive and legislative action by the federal government.

Previously, Mitchell has been called to testify before committees of Congress on how audio-visual aids can help in the current crisis in education, has been a delegate to UNESCO conference on education, and has traveled widely as a speaker on education and business.

Under Mitchell's presidency, Britannica Films has quadrupled its production of teaching films for use in schools. Mitchell helped to bring about three current projects in audio-visual education: production of a complete physics course on film, used in more than 300 high schools of the United States in the academic year just ending; production, now under way, of a companion chemistry course on film, and collaboration with the Physical Science Study Committee at the Massachusetts Institute of Technology in the creation of filmed lectures designed as part of the committee's new approach to the teaching of mathematics.



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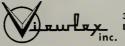


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Government and Business to Participate in 2nd Industrial Audio-Visual Exhibition

Sound and Vision as a Tool is the theme of the Industrial Film & Audio-Visual Exhibition, scheduled for October 7 through 10 in the New York Trade Show Building, 500 Eighth Avenue, New York City.

Mayor Wagner has proclaimed the week of the exhibition as "Audio-Visual Week" in New York City.

Commercial exhibits will cover an estimated 36,000 sq. ft. on two floors of the Trade Show Building, according to Herbert Rosen of Industrial Exhibitions, Inc., organizer of the exhibition.

Special Government Exhibits

In addition, special exhibits of their audio-visual activities are being planned by the U.S. Office of Education, the Army Pictorial Services Division, the Naval Training Device Center and the United Nations Educational, Scientific & Cultural Organization.

The U.S. Office of Education will display its visual education

material; the Army Pictorial Services Division's exhibit will feature its a-v activities in connection with its missile program; the Naval Training Device Center will demonstrate its use of a-v devices; and UNESCO will show how it uses a-v equipment in its literacy program in teaching situations ranging from university classrooms to outdoor classes in undeveloped countries.

Business Groups Will Tie-In

Industrial organizations which will tie-in their activities with the exhibition include the National Visual Presentation Association, the Industrial Audio-Visual Association, Film Producers Association of New York and Magnetic Recording Industry Association.

NVPA has scheduled its 4th Annual "Day" of Visual Presentation during the exhibition, sponsored in conjunction with the New York Sales Executives Club. Workshop seminars and visual presentations of techniques used by many lead-



New York's Trade Show Building at 500 Eighth Avenue . . .

ing national concerns will be featured. Annual NVPA awards for outstanding presentations will be made at the Sales Executives' luncheon on October 7.

These will cover the following classifications: point-of-sale, public relations, employee relations, employee training, sales promotion, and sales training.

FPA will present a "Showcase and Conference of Sponsored Films" daily from 1:00 to 6:00 P.M., featuring outstanding pro-

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2nd Industrial Audio-Visual Exhibition:

(CONTINUED FROM PAGE 18) ductions by its members. MRIA will hold a meeting and an eastern regional seminar. IAVA has scheduled a regional meeting and con-

Educators to Participate

Participating educational a-v organizations will include the Metropolitan A-V Council, the Metropolitan Educational Television Association, the Association of School Business Officials, the New York State A-V Suppliers Association, and Station WNYE, the New York Board of Education's broadcasting service.

The Metropolitan A-V Council will hold a series of workshop sessions, and META will present a classroom demonstration of educational tv. Station WYNE will demonstrate some of the work it is currently doing, and the A-V Sup-



Typical of lecture sessions at the '57 Exhibition is this group.

pliers Association has scheduled a conference and directors meet-

An extensive lecture program also is being planned for the exhibition period, with representatives of both industrial and educational fields taking part. Subjects scheduled for the various days include: October 7, sales and promotion; October 8, training and public relations; October 9, television; October 10, education and

Advance List of Lectures

Tentative list of lectures in-

Dr. Robert Lloyd Cantor, director of training, the Ronson Corp., a director of the American Society of Training Directors and of National Visual Presentation Association: "Effective Audio-Visuals Being Used in the Field of Training in the Industry of Today."

Kenneth H. Goddard, manager, Audi-Visual Services Department, U.S. Chamber of Commerce: "Simple Audio-Visual Techniques for Organized Business."

James A. Moses, chief, Film

Distribution & Utilization Branch, Army Pictorial Service Division: "The A-V Program in the Army



Exhibits of new audio-visual equipment, services at show.

—Its Distribution and Unusual Techniques."

Ken Killian, president, New York A-V Suppliers Association: "The Visual Education Story-Told Audio-Visually."

Lt. Col. C. S. Bauer, USAF, chief, Audio-Visual Aids & Manuals Branch, Special Training Devices Division: "The USAF In-Service Motion Picture Production Program.

Laurence K. Hamilton, vicepresident in charge of sales, Tecnifax Corp.: "The Over-Head Projector as a Tool for Sales Presentation", and "Over-Head Pro-

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A-V Exhibition:

(CONT'D FROM OPPOSITE PAGE) jector Techniques in Visual Education."

Keith Culverhouse, director of sales presentations, Television Bureau of Advertising: "Is Your Slide Projector Showing?"

Alaska's Entry as 49th State Heralds New Film Interests

Now that Alaska has become our 49th state, there is likely to be renewed interest in motion pictures of that vast but relatively little-known region.

A perennial favorite and an educational film "classic" is *Alaska's Silver Millions*, (30 min., b/w). Filmed by Father Hubbard, the famed "Glacier Priest," and sponsored by American Can Company, this picture of the salmon industry is now 20 years old, but continues to attract new audiences each year.

Several motion pictures about Alaska have been produced for various sponsors by L. R. Huber Productions, Seattle, Washington. These include *The Great Land—Alaska* (28 min., color), a close-up of the new state's land, cities, and industries, for North American Van Lines; *On Reaching Alaska*, for Northwest Orient Airlines, Inc.; *Letter from Alaska*, for Northern Films; and *Alaska Rail-* road.

Alaskan Al-Can Trailer Trek (13½ min., b/w), sponsored by Mobile Homes Manufacturers Association, is a description of a mobile caravan's 4,000-mile Chicago-to-Anchorage tour.

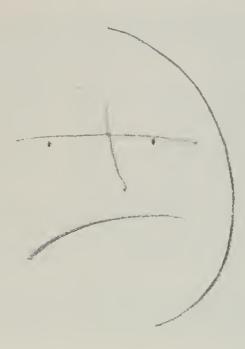
Alaska presents a wealth of film opportunities for both sponsors and producers.

Willard Does "Direct-Dial" Film for Southern Bell Company

★ Frank Willard Productions. Atlanta, Georgia, reports that it has just completed *Dial the Miles*, a film on direct long-distance dialing, for the Southern Bell Telephone Company.

Other recent Willard productions are *This is Delta* (for C&S-Delta Air Lines); *The Face of the South* (for the Presbyterian Church in the U.S.A.), selected for showing at the 1958 Venice Film Festival; and *Ever Since Oglethorpe* (for Georgia State Department of Commerce).

Currently in production at Willard is a film on regional education, for the Southern Regional Education Board, and another for Southern Bell.



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AUDIO-VISUAL CLINIC at the Exhibitor's Council

Five relatively new devices and techniques were featured at the Audio-Visual demonstration clinic of the annual Exhibitor's Advisory Council convention at the Colisseum in New York on July 1st.

Demonstrations were given by: PERCEPTOSCOPE, a projector which incorporates still and motion pictures on 16mm film, allowing for forward or backward motion at practically any rate of speed automatically. It is applicable to a wide range of training situations,

PROJECTOFEX, which is a device utilizing overhead projection equipment and performing such animated-style motions as crawls, wipes, dissolves, flows, and, in addition, projects images of moving plastic materials on a screen. Its range of uses includes displays, television and motion picture backgrounds, training and special presentations.

PORT-O-Vox is the wireless microphone system, now widely used in television by such shows as Person-to-Person and Arthur Godfrey. Its usefulness in exhibits was demonstrated.

POLAROID showed the versatility of its new positive transparency film. Polaroid now offers a special convention and exhibit service of making pictures-in-a-minute as traffic stoppers. The new Polaroid duplicator and slide projector were also shown.

TELEPROMPTER, whose Group Communications sales chief, Hubert Wilke, was m.c. for the clinic, demonstrated the new TelePro 6000 slide projector; TeleMation, an automated system for staging meetings; and presented the case for closed circuit TV in industrial applications.

"American Adventure" Series Viewers Top 22 Million

☆ The American Adventure citizenship education film series had reached an audience estimated at 22,500,000 persons by mid-year of 1958, the National Education Program reports. At latest count, nearly 1,300 prints had been purchased by organizations planning extensive use of the films. More than half of these sales were made to schools.

One recent purchase requisition from the Louisiana State Department of Education involved an order for more than \$5,560 worth of prints which were placed in regional libraries throughout the state for distribution to every school system in Louisiana



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By the service you give your customers?
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"Museum of Art" to be Made Available in 34 Languages

★ A new U. S. Information Agency color film, Museum of Art, featuring 20 American art museums, had its world premiere early in August in the American Pavilion at the Brussels World's Fair.

Illustrating the impact of art in this country, the three-reel film also has been included in the program of the 12th Annual Edinburgh Film Festival in late August.

Termed by John Walker, director of the National Gallery of Art, Washington, D.C., "of immense value in accomplishing the purpose of gaining worldwide respect four country," *Museum of Art* will be put into 34 language versions for showing in 80 countries.

Museums shown in the film include: Allen Memorial Art Museum, Oberlin College, Ohio; Art Institute of Chicago; Baltimore Museum of Art; Freer Gallery of Art, National Gallery of Art, and Phillips Gallery, Washington, D.C.; Guggenheim Museum, Metropolitan Museum, The Cloisters and Museum of Modern Art, New York City; Isabella Stewart Gardner Museum and Museum of Fine Arts. Boston: Milwaukee Art Center: Montclair (N.J.) Art Museum; Philadelphia Museum of Art; Toledo (Ohio) Museum of Art; Virginia State Museum of Art, Richmond; Washington County Museum of Art, Hagerstown, Md.; and Yale University Art Gallery, New Haven. Scenes in public schools of Oberlin, Ohio; Tazewell, Va., and Washington, D.C., also are shown.

Hedwig Joins Movielab as Assistant to Sales Manager

☆ Gordon Hedwig has joined the sales staff of Movielab Film Laboratories, New York City, as assistant to Benjamin Bloom, Movielab sales manager.

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N.Y. City College to Offer Evening Film Courses in Fall

Fifteen evening-session courses in film production for professionals and amateurs will be offered during the fall term by City College of New York's Institute of Film Techniques.

Classes in photography, screen writing, sound and film editing, directing and production will be included in the program. Elementary classes are open to amateurs without previous film training and advanced courses are designed for professionals. The institute also will offer Saturday workshop classes for advanced students who produce their own films. Classes are open to students without previous college background.

Registration for the evening session classes will be held from September 8 through September 11 in the college's Shepard Hall, 139th Street and Convent Avenue, from 6 p.m. to 8;30 p.m.

The institute will conduct two courses in the history and growth of the feature and the documentary film. These courses are taught by Arthur Knight, film critic for the Saturday Review, and Roger Tilton, producer of the prize-winning Jazz Dance.

Victor Appoints Three New Photo Equipment Distributors

Tvictor Animatograph Corporation has appointed three major photographic equipment distributors to the Victor distributor organization. They are Eastern Photo Supply, Raygram Corporation and Hornstein Photo Sales.

The three new distributors will serve territories in areas outside of those reserved for exclusive Victor audio-visual distributors. They will handle the company's complete line of 16mm motion picture projectors and accessories, professional editing equipment and sound slidefilm projectors.

Reid Ray Adds Two to Writing Staff

☆ Reid H. Ray Film Industries, Inc., has added two new writers to its staff.

Robert C. Bruce joins the film company as creative director, and will head the department. He has been in radio, tv and motion picture work for more than 20 years.

Richard Upton has also joined the Reid H. Ray writing staff.

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Re-elected NAPM president is Milwaukee's William Balch

ciation of Photographic Manufacturers, Inc.

Elected as vice-presidents are: Ronald H. Smith, president, Smith-Victor Corporation, Griffith, Indiana, and Hy Schwartz, vice-president, The Kalart Company, Inc., Plainville, Connecticut. Chosen as reasurer was E. S. Lindfors, vicepresident, Bell & Howell Company, Chicago.

New NAPM directors include: F. Glenn Hamilton, vice-president, Pako Corporation, Minneapolis, Minnesota; Robert E. Lewis, senior vice-president, Sylvania Electric Products, Inc., New York City; Kenneth E. Reynolds, sales manager, Contract and Defense Products Div., Bausch & Lomb Optical Company, Rochester, New York; Frederick G. Simmon, president, Simmon Brothers, Inc., Long Island City, New York.

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NBC-Monitor Broadcasts a Salute to Audio-Visual Education

Audio-Visual Education: you see a lot about the hear a lot about it. But what is it?

Reduce it to its simplest form, and work from there. Audio—sound. Visual—seeable. Audio-Visual—"Ear and Eye" education. You see it . . . or both.

The tool is the thing; the tool that helps the coungster or adult to grasp the meaning of what is being taught. And the tool in this field akes many forms. 16mm films . . . slides . . . charts and graphs and models . . . recordings . . radio and television . . . flat pictures . . . specimens . . . filmstrips . . . and transparenties.

These are the highly-specialized tools of a nighly-specialized branch of modern education. Invaluable tools that can re-create history; slow down or speed up natural phenomena; send us snooping into the secrets of Nature and the complexities of business and industry, without being forced to leave classrooms or living-

This is the field that represents, in one sense, accelerated education. For the very nature of the tools it uses dictates an accelerated pace of earning. It might take an hour—or a whole day—to describe completely and accurately an industrial lathe. The size of it, the shape of it, now it works, what it does and what it can and cannot do. And what its finished product will ook like and be like.

But take the same lathe. Capture it on motion picture film. Add sound and voice to the picture. Explain the subject as the picture implements the sound, and you have an audiovisual impact on the mind and ear that may

"Private business took the cue and used the same tools to produce the skilled artisans and technicians it required for postwar demands on production . . ."



Presented Sunday, July 27 from 6:05-6:15 p.m. EDT Coast to Coast over NBC—Monitor (Radio) and sponsored by North American Van Lines, Inc., Fort Wayne, Indiana. Commentary by Alex Dreier.

remain forever in whole or in part in the memory of the student.

One learned colleague of ours once remarked that there is so much to learn today that college and university curriculums should be of at least 14 years' duration. That, of course, is quite impossible.

But it is possible to speed up the absorption rate of the learner. This is what audio-visual education does so well.

No less an authority in the field of education than Professor Charles Schuller of Michigan State University recently told a Special Education sub-committee of the House of Representatives that the educational crisis in our country is much like that crisis which faced our armed forces at the beginning of World War Two

Suddenly, we found we had to educate a vastly increased number of human beings—educate them not as well as, but better than, all the others who went before them. Our very existence as a nation would hang in the balance if we failed to meet this educational challenge.

So today, confronted by the international danger typified by the Sputniks, we face the prospect of too few teachers and too few schools to do the job required. And so modern education turns to audio-visual techniques, much as the armed forces did when they were faced with too many men and too little time to teach so much.

The armed forces employed audio-visual tools to accelerate the training of millions of men. Private business and industry took the cue, and used the same tools to produce the skilled artisans and technicians it required for the post-war demands on industrial production.

Today audio-visual techniques have proved themselves beyond any doubt. Surveys at Harvard and Columbia have shown that groups using films in science, social studies and music enjoyed gains up to 22 percent over groups which learned without them. Films and filmstrips and pictures used in support of one another built up to 200 percent better vocabulary in fifth, sixth and seventh grade science students in another test school.

And still other surveys showed that students whose learning was implemented with audiovisual tools retained 14 percent more of what they were taught in the 5th grade, while 7th graders retained 23 percent more. And Junior High School students showed a retention rate of 38 percent more than less fortunate students who were denied access to the modern visual aids.

Other studies by Consitt of England, Knowlton and Tilton of Yale, Wittich and Fowlkes of Wisconsin, and the American Council on Education showed that audio-visuals stimulated children to read more books and to understand them better.

Today the audio-visuals are smack-dab in the center of the Great American Educational Crisis.

Today 41,000,000 American youngsters are in schools. Today they are asked to learn much more than their grandparents or even their parents. In 1900 there were 68 courses in the curriculum. Now there are over 800!

There is so much MORE to learn . . . and there are so MANY more to be taught. Here, with apologies to Mr. Shakespeare, is the rub:

"Suddenly, we found we had to educate a vastly increased number of human beings—educate them not as well, but better than, all the others who went before them . . ."



"It might take an hour—or a whole day—to describe an industrial lathe. But take the same lathe. Capture it on motion picture film . . . and you have audio-visual impact."



"Audio-visuals, overcoming limitations of time, size and space, are helping us understand better things which are too big, or too small."



There are 140,000 teachers less than needed to do a minimum job!

The problem seems almost overwhelming. Yet audio-visuals have made progress in the last ten years that seems almost phenomenal. In those ten short years 400,000 new 16-millimeter projectors have been put into use; 38 new school-owned radio stations have begun broadcasting; 11,000 instructional films have been produced; 20,000 new audio-visual directors and co-ordinators positions have been established . . . and at least a 100 percent advancement in the field of educational television has been noted.

Fantastic progress—but it's still not enough! Audio-visuals must do more. And they will. Even today, right now, the A-V experts are planning new projects; button-holing their congressmen and urging them to write more audio-visual materials into their educational bills; beating the audio-visual drums at the local schoolboard level; selling the nation on the idea—the proven idea—that the proper use of audio-visual materials produces more learning quicker. And it's learning that lasts longer!

But there are obstacles in the path.

Education costs more each passing year. Too many people feel that education as they knew it a decade or more ago is still good enough today. There is a natural reluctance to change—any kind of change—and especially the kind that may not be easily understood.

First of course, must come public understanding of what the audio-visual specialists can do, have done and are trying to do, to aid American education. With understanding follows public acceptance and public support. And so the campaigns have been carefully planned. Interest the parents in working with their PTA's. Give the public the facts on A-V. Show them the same films and educational tools of A-V that their children can use to good advantage in their classrooms. Don't sell audio-visuals: just display them, and they will sell themselves.

To many people, audio-visuals are a new thing. Gimmicks for good or bad that are a product of the last few generations. But in a larger sense, audio-visuals are as old as education itself. They started in a small way in the



"... students whose learning was implemented with audio-visuals retained 14 percent more of what they were taught ..."

textbook illustrations of the 18th century, spear-headed by the Moravian Bishop of the Reformation, Johann Amos Comenius. A century later . . . Johann Pestalozzi introduced field study into his school. Later still, John Dewey presented his philosophy of education, freeing the mind and the eye of the child from the boring task of committing everything to memory, and allowing him to learn from a variety of experiences.

Today, thanks to audio-visual aids, such experiences can be enjoyed in a classroom. Junior can take part in the building of the pyramids, the clashes of the crusades, or ride with Atilla the Hun, without ever leaving the security of Miss Hemingway's history class . . .

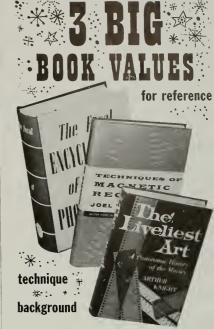
Radio, of course, plays a vital role in the field of audio-visuals. Its tremendous impact was dramatized back on a quiet October evening in 1933 when Orson Wells made his now-famous "Invasion of the Earth by Mars" broadcast. Wells' too-clever interpretation of the mythical invasion frightened or disturbed more than one million persons all over the world who prayed and cried and fled from their homes after penning their last testaments.

Nothing ever has, nor probably ever will, replace Radio for its reporting of contemporary events, its dramatizations and literary interpretations, its phonetic training and music rendition and commentary.

Recordings, too, create a tremendous impact on the ear and mind, and are invaluable in diagnostic and remedial teaching, especially in the area of speech. Television combines the best of both audio-and-visual inducements. In the area of education, it has barely scratched the surface of its potentialities as an instrument.

Audio-visuals, overcoming the limitations of time and size and space, are helping us understand better the things which are too big, like our solar system, or too small, like amoeba. Things that are too ancient—like Cro-Magnon man, or too new, like the planned shot to the moon.

Audio-visuals—the modern tools for modern learning. Holding the promise of a better educated tomorrow, a tomorrow in which education may be our key to survival.



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Atomic Energy on the Screen

A Comprehensive Program of 44 Motion Pictures is the U. S. Contribution to the 2nd International Conference on Peaceful Uses of Atomic Energy

Writh The World's peoples more deeply concerned than ever before over the potentially destructive uses to which man's knowledge of nuclear energy may be put, the United States is assembling one of the most comprehensive arrays of motion pictures ever prepared for a scientific meeting to show atomic experts from 61 nations the ways in which we are now making—and planning to make—the atom work for peace.

In a precedent-breaking program, the U.S. Atomic Energy Commission has prepared 44 sound motion pictures, most of them in color, for presentation at the Second International Conference on the Peaceful Uses of Atomic Energy, to be held from September 1 to 13 in Geneva, Switzerland.

Announced by Chairman John McCone

Announcement of the wide-scale U.S. motion picture program for the Conference was made by John A. McCone, chairman of the Atomic Energy Commission.

The 44 motion pictures, which have a total projection time of about 15 hours, have already been completed or are now in production, McCone said. Covering all major nuclear applications and research activities in the United States, the films have been produced by the AEC and by many of its university and industrial contractors.

Signifying the importance which the AEC attaches to the effectiveness of visual presentation, only one of the films. Argonaut, has been released for distribution through the agency's 12 regional film libraries up to now. However, plans are that after the Conference prints will be sent to the AEC's regional libraries for the use of universities, engineering, scientific and industrial groups, and individuals working in the field of atomic energy.

Business Film Studios on Project

Several well-known business film producers shared in the preparation of the AEC's film program. These include The Jam Handy Organization, which produced six; W. A. Palmer Films, with five; Audio Productions, with three; Tressel Studios. with two; and The Calvin Company. Colmes-Werrenrath Productions, and Ingraham Productions, with one each.

Sound tracks for the films have been prepared in the four official languages of the Conference—English, French, Spanish and Russian. The four tracks will be heard simultaneously by means of a newly-devised sound system, called "Multi-Vox." Earphones at each seat will enable a listener to select the language of his choice.

The U.S. film program will be exhibited in two sections. Seventeen of the films, varying in length between 14 and 50 minutes, will be turned over to the United Nations for showing at the Palais des Nations, along with those contributed by the other 61 participating countries.

27 to Exhibit in Special Theatre

The remaining 27 short technical films, which run between six and 16 minutes, will be exhibited in a specially-designed, four-bay miniature theater included in the United States exhibit building, now under construction on the United Nations grounds.

Located on the mezzanine floor of the U.S. building, the film facility will comprise four theaters in one. Each has its own screen, projector, and Multi-Vox equipment, and seats 19 persons. The films to be shown here are specifically designed to supplement the U.S. technical papers and exhibits programs.

Some 1,800 atomic scientists from 61 nations and nine specialized agencies of the United Nations are expected to attend the Conference.

Illustrating the broad nature of America's atomic energy program, the specially-prepared motion pictures are expected to contribute substantially to this country's total participation in the Conference; this will include the presentation of hundreds of technical papers by American scientists, and scores of working exhibits, including two operating nuclear reactors.

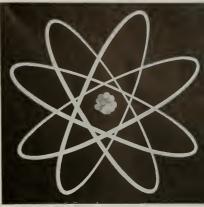
Conference Theme is "Nuclear Power"

Because the theme of the conference is "power," many of the motion pictures will deal with the production of power by nuclear means.

Some of these, like Power Reactors—U.S.A. and Atomic Power at Shippingport, will show reactors in operation; others, like Research Reactors—U.S.A., Experimental Boiling Water Reactor and Sodium Reactor Experiment, will show reactor experiments now under way in United States atomic centers.

A 50-minute motion picture, Researches Into Controlled Fusion, will survey the work now being done with controlled thermonuclear reactions at the Los Alamos Scientific Laboratory, the University of California's Radiation Laboratory, the Oak Ridge National Laboratory, and Princeton University.

The use of radioisotopes in medicine, agriculture, and industry will be covered in the AEC motion picture program. Other films will deal with *High Energy Accelerators* and other aspects of nuclear science.



Scene from "Our Friend the Atom"

ATOMIC ENERGY FILMS

Medical Motion Pictures

COBALT 60 RELOADING

Reloading of a teletherapy machine with a radioactive source. Produced for the Atomic Energy Commission by Tressel Studios. (6 min., color).

IODINE 131

Diagnostic and therapeutic use of the radioisotope for hyperthyroidism, thyroid cancer, and heart disease. Produced for the Atomic Energy Commission by The Jam Handy Organization. (13 min., color).

LIQUID SCINTILLATION COUNTING

Techniques for counting low-energy beta emitters commonly used in biomedical tracer work. Produced for the Atomic Energy Commission by The Jam Handy Organization. (13 min., color).

CHROMOSOME LABELING BY TRITIUM

Advantages over other radioisotopes as labeling material in autoradiography. Produced for the Atomic Energy Commission by The Jam Handy Organization. (14 min., color).

MODIFICATION OF RADIATION INJURY IN MICE

Effects of chemical protection before radiation, and bone marrow transplant after exposure. Produced for the Atomic Energy Commission by The Jam Handy Organization. (10 min., color).

LOS ALAMOS WHOLE BODY COUNTER

A radiation measuring device for monitoring personnel exposed to gamma radiation. Produced by Los Alamos Scientific Laboratory. AEC. (10 min., color).

IONIZING RADIATION IN MAN

Another type of body counter, designed for the same purpose but operating on a different principle. Produced by Argonne National Laboratory, AEC. (13 min., color).

RADIOPHARMACEUTICALS

Processing, packaging and distribution of radioisotopes for medical and industrial uses. Pro-(CONTINUED ON PAGE FORTY-SIX)



The fight to save Julie's life starts in hospital's mergency room, where a resident physician ries to diagnose her unknown illness.



medical technician makes tests of Julie's lood count as medical team goes into action.



bove: radiologist and surgeons study x-rays, nally diagnose Julie's mysterious sickness as eningitis. Now specific treatment begins.

elow: as part of her recovery program, Julie helped by hospital's physical therapist.



A Helping Hand for Medicine

VISUAL RECRUITMENT FOR RESEARCH

SPONSORS: American Medical Association American Hospital Association E. R. Squibb & Sons

TITLE: Helping Hands for Julie, 30 min., b/w, produced by Henry Strauss & Co.

☼ The research director of a large drug company recently said (as quoted in TIME): "I have the greatest spy system in the Western Hemisphere. We scout people all the time. It's a dangerous game, but the stakes are high."

He was talking about a desperate need for more people in medical research. There is now such a shortage that most drug houses are openly swiping research employees from each other. It is estimated that the critical need for not only physicians but medical technicians will not be lessened until more than double the current number of people working in medicine has been achieved.

Encourages Careers in Health Field

E. R. Squibb & Sons have felt that the only way to alleviate the shortage of people in the medical profession is, of course, not piracy, but skilled and early recruitment of young people while career choices are being made. This is the aim of the new film, *Helping Hands for Julie*, jointly presented by Squibb, the American Medical Association and the American Hospital Association.

The "Helping Hands" in the picture are those of the indispensable hospital staff who day-to-day see more drama, suspense and challenge in their lives than most heroes of fiction.

"Julie's" story revolves around her fight for life when she is brought into the hospital emergency room—diagnosis: unknown. She is perilously sick . . . and the crisis mounts as the unidentified disease brings her close to death. Her family doctor, a surgeon, and a resident mobilize the entire medical team and it swings into swift, disciplined and decisive action. Blood counts, urinalysis, spinal fluid specimens, x-rays, and constant observation by skilled eyes reveal the answer: Meningitis!

The helping hands aiding the doctors in this vital search for the correct diagnosis are those of nurses, medical technologists, x-ray technicians, and the medical record librarian who checks for clues in Julie's past.

With the diagnosis made, the drugs of the pharmacist, the nourishing food of the dietitian, the restorative work of the physical therapist, and the care of the nurse bring Julie back to health. The medical team has won another victory!

How to Obtain "Julie" for Showings

The new film will be available on loan, without cost, for showing to audiences in high schools, church groups, community organizations and on television through Association Films, Inc.



Above: the efforts of the medical team restore Julie's health. Here, fully recovered, she is returned to her mother, ready to go back home.

"JULIE" ON THE JOB

A LMOST AS SOON as it was released from the laboratory, *Julie* started to perform its useful role of helping to interest young people in careers in medicine and health.

The film's official premiere was on June 25, during the American Medical Association convention in San Francisco. But *Julie* actually went to work as early as May 11 to 17, the dates of National Hospital Week.

Slogan for the Week was "Careers that Count." American Hospital Association, one of the film's sponsors, rushed first prints to state hospital boards throughout the country; and special showings for vocational guidance councilors were arranged in many cities, combined in most cases with luncheon and a tour of hospital facilities.

Julie also was a feature attraction at other special events scheduled by hospitals during the week, all of which emphasized the importance and rewards of careers in this field.

The film's next big "date" was the 60th convention of hospital administrators August 18 to 26 in Chicago. Daily showings were scheduled from August 18 to 21.

Below: Strauss director Robert Wilmot (right) holds a briefing session just before shooting one of the sequences from the "Iulie" film.



A New Look at Productivity

"1104 SUTTON ROAD" IS SPONSORED BY CHAMPION PAPER & FIBER COMPANY

THE CHAMPION PAPER & FIBRE COMPANY is once again living up to its reputation as a "champion" of the American business film audience's right to think for itself. Since October, 1955 when this sponsor released the widely-publicized motion picture on communication with the quizzical title of Production 5118, more than two and a quarter million viewers have vindicated president Reuben B. Robertson's belief that "informative, non-commercial films on subjects important to everybody are one way of meeting our company's obligation to be a good corporate citizen."

On August 15th, the latest 30-minute Champion film, 1104 Sutton Road, was released for nationwide distribution to 16mm audiences via Modern Talking Picture Service, Inc. Like its predecessors, Sutton Road was produced in Technicolor by Wilding Picture Productions, Inc. Theme of this new picture is one that can start a good argument almost anywhere in the business world today-productivity!

"Productivity" certainly has many different meanings, depending on which side of the fence you're on. Some link it with automation and are worried about it. Others say it's an unprintable word that really means "speed-up." And still others hold that "productivity" embodies all the elements of free enterprise, competition and progress that have earned American industry the respect of its free world neighbors and its output a goal to be emulated by the Communists.

Champion's president puts it this way: "We gave writer Sam Beall another broad non-commercial assignment. The general theme (as in Production 5118 which he also scripted) was understanding. But this time the specific goal was to be understanding of productivity. The topic needs clarification that ought to prove useful to industry and related groups, education and the world at large.'

1104 Sutton Road is the story of Adam Hathaway, a plant worker. Adam suffers the frustrations of every man who wants to get ahead in his job, enjoy a happy homelife, etc.

> Some Pictorial Highlights From the Picture "1104 Sutton Road"



But he doesn't seem to be accomplishing his wishes very quickly. He takes his problem to his supervisor and asks him for suggestions.





Adam Hathaway is an average plant worker. He

has a home, a wife and two children, and the

normal desire to earn more and live better.

If he were only president of the company, then he'd have the answer, Adam thinks. Standing outside the president's office, he imagines this.



And then, as the president, he sees himself reporting to his directors. There, too, the problem is the same: they want more earnings, too.

but he doesn't seem to accomplish these things very quickly. Seemingly, his roadblocks are pu there mostly by others, including his super-

Through a split-screen technique, a narrato (also Adam) lets him see himself in the role of his own foreman and then as the company's president, reporting to the board of directors He finds in the end that all share the same problem: how to get more of what each o them wants. The solution for each is the same "to get more of what is materially importan to you, you must first produce more."

There is an important qualification: 110-Sutton Road doesn't insist on the finality of this viewpoint. It says "here is one way to think about how to get more of what you wan and need." It also says, in effect, "it's up to you to decide whether this concept is correct or not."

Pre-tested in the field by BUSINESS SCREEN a print of Sutton Road was viewed by a to Employee Relations staff group of 22 men. 1 was well received but with reactions varyin from strong disagreement with content t strong support. One man, who works in th field of labor economics and whose opinion ha special value, praised it as the best treatmer of productivity he has encountered.

The 28 film exchanges of Modern shoul encounter very heavy demand for this though provoking and second challenging film contr bution of this "Champion" of enlightened coa porate citizenship.



Then Adam sees himself in the role of his ow foreman. Other workers in the plant come i with their problems; they're the same as hi



"President" Hathaway finally sees that, for everybody, the answer is: to get more of wh you want, produce more of what others wan

"Counter-Attack" for Retail Sales

rrow Lets Its Dealers Do Their Own Sales Training, But Gives nem Filmed Product Information to Help Close More Business

PONSOR: Cluett, Peabody & Co., Inc.

CTLE: Counter Points, 28 min., color, produced by Caravel Films, Inc.

Two years ago, Cluett, Peabody gan collecting on-the-spot inrmation and true-to-life incidents back up research for a film on the most effective ways to stimulate effective selling at the retail level.

Before making the picture, ores of interviews were conced with leading store execuees and innumerable shopping reves were made. As these stues went forward it became ineasingly clear that a high perntage of sales were being missed cause sales people lacked specimerchandise information . . . failed to use it properly. Out of ese findings came the keynote

Designed as Training Help

our Merchandise!"

the new Arrow film: "Know

Arrow believes that sales "train"is more properly a function
each store according to its own
uation and sales philosophy. But
oduct information is a most necsary function that every manuturer should provide at the sales
unter level as efficiently as posble. Thus: Counter Points.

Most manufacturers supply their ail outlets with booklets and flets, designed to point up the tstanding features of their merandise. The problem of course, to get them used—effectively.

In Counter Points the value of

low: Russell A. Ziegler, advering manager, was responsible Cluett, Peabody film project.



all this material—to the sales person—is clearly demonstrated. For instance, in one scene a woman complains that the buttons kept coming off the last shirts she bought for her husband. Immediately on screen the salesman is seen showing and proving that Arrow buttons are put on to stay. How did he get the specific facts that made his demonstration so impressive? The film tells how.

Film Illustrates Sales Points

As each sale progresses, the salesman is heard presenting his "counter points." but also on screen is seen a clear-cut demonstrate.

* One reason Cluett, Peabody chose film again to do a job for people behind the counter was its previous experience with another Caravel-produced film on the American business system. Enterprise. This picture has now played to an estimated 8,820,000 people on television, and 3.582,612 certified "live" people. It is going stronger than ever now. booked 100%, and is one of Modern Talking Picture Service's most popular subjects across the country.

stration of how he utilizes successful selling techniques in pointing out consumer benefits inherent in the product.

While the selling situations presented in Counter Points center around the sales of men's furnishings, the principles set forth apply with equal strength to all selling at the retail level. It is therefore not surprising that Arrow Counter Points is already being scheduled for store-wide showings and for the indoctrination of new sales people.

Trade Likes "Counter Points"

Since the film's release a few months ago. Russell A. Ziegler, advertising manager of Cluett, Peabody, and responsible for the film project, has received such response as this:

"We'd like to use the film as an important part of our regular train-

ing course for all new employees."
... department store in Birmingham, Ala.

"We liked Counter Points so much we showed it to our men's department twice, and then once to all other store employees." . . . store in Logansport, Ind.

"Our meetings in which we used your film Counter Points are over. We held six meetings which covered all our stores. I'm happy to tell you that the

film was excellently received. It was well done, not over the heads of our sales people, and had no fantasy or the impossible about it. It also proves that you either go first class or you don't go at all in this competitive field. Counter Points is first class."

. . . store chain in San Francisco.

In addition to an expected audience of 25 people in some 5-6,000 stores. Arrow expects to find the film most useful for in-plant showings to its own 11,000 employees.

Right Dress: a Key to Success

New Film Helps Men's Wear Institute Spark "Dress Well" Drive

Sponsor: American Institute of Men's and Boy's Wear, in cooperation with the National Association Men's Apparel Clubs.

TITLE: The Cut of Your Jib, 14 min., color, produced by Dallas Jones Productions, Inc.

☆ For the past two years, the American Institute of Men's and Boy's Wear has been conducting a "Dress Right" campaign through its more than 2,500 members in the United States. Theme of the AIMBW campaign is that dressing right is a major key to success in business and social life.

The campaign is financed by all segments of the male apparel industry, including mills and yarn producrs, manufacturers, retailers, and miscellaneous groups.

Spreads "Dress Right" Story

Purpose of *The Cut of Your Jib* is to carry the "dress right" message to men all over America through tv screenings and by showings to men's civic, social and church clubs. Local promotion of the film also will be advanced through showings sponsored by individual AIMBW and NAMAC groups in various communities.

The film relates the experiences of Charlie Frazin, a salesman who wears clothes that are outdated and badly coordinated. At a sports equipment and boat sales convention, Charlie rooms with Frank Edwards, salesman for a rival concern. Edwards, who has learned the importance of dressing correctly, gives Charlie some advice and help with his clothing problems-with the result that he lands a big order and gets the regional sales manager's job he wants so much. The picture artfully combines comedy and pathos to get



Above: Charlie Frazin (center) gets tips on dressing right in this scene from AlMBW film.

its message across in an effective but entertaining manner.

"Just how long has this been going on, this dress right parade?" Charlie asks, as the importance of correct dress in his business life begins to dawn on him. And Frank Edwards speculates, as the film ends, "I wonder how many more Charlie Frazins there are?"

AIMBW Is a New Sponsor

The Cut of Your Jib was nationally premiered for the industry at the annual convention of the National Association Men's Apparel Clubs in Seattle, Washington, on August 11. It was previewed for leading male apparel industry members in New York City on July 21 and in Chicago on July 25.

This is the AIMBW's first professionally-produced motion picture, although it has had two self-produced movies and a sound slidefilm in circulation among its members in previous years. If present plans materialize, a second color film, this one emphasizing (CONCLUDED ON PAGE 53)

More Time for Selling

"Solid Gold Hours" Tackles the Topic of Time Management as a Way to Build Personal Earnings and Company Business

PREMIERED LAST MONTH before several hundred members
of the Sales Executives Club of
New York City, and warmly welcomed by those who saw it, was
a new film challenge to America's
salesmen to budget their most
precious commodity—time—as a
principal means of increasing their
sales effectiveness.

Introduced to the Sales Executives group by George Finch, vice-president in charge of sales for The Jam Handy Organization, the challenge was embodied in Solid Gold Hours, a 30-minute color motion picture produced by Jam Handy for The Dartnell Corporation. Chicago, specialists in sales training aids.

Only Selling Hours Count

The film dramatizes the importance of time management as one of the ways in which a salesman can "beat the quota" in the months ahead.

As every sales manager knows, the only selling hours that really count are those the salesman spends face-to-face with customers and good prospects. These are the Solid Gold Hours. And most sales managers agree that during the past 15 years of relatively easy selling, many salesmen have let down in managing their time to best advantage.

How Sales Time is Lost

National surveys show that the average salesman spends only 712 hours a year in actual contact with customers, out of a total of 1.952 hours of working time. What happens to the other hours? The salesman spends them between interviews, in going from one buyer to another; in waiting to see customers; in planning and reports—digging up leads, laying out routes.

Percentagewise, this figures out to 23% of his time between interviews, 23% in getting ready to sell, and 18% in planning and making reports—a total of 64% of so-called "selling time" spent in non-productive activities. Only 36% of the salesman's time is left for face-to-face selling. That's the national average.

If, by budgeting his time more carefully, the average salesman can add just 30 minutes a day to his face-to-face selling time, he'll add three weeks a year to his effective working period. These "extra" hours can increase his own personal earnings, and improve his company's sales volume.

Starts Them Thinking

In tackling the problem of wasted time. Solid Gold Hours deals with an admittedly ticklish subject. But it does this without accusing, finger-pointing or preaching. It admits that most salesmen are giving their jobs the best they have; yet it raises in their minds such questions as:

"Am I making the best possible



George Finch, Jam Handy v.p., introduces film to N.Y. sales group.

use of my time in my own interest and in the interest of my sales record? Could I increase my sales if I planned my time more carefully? How do other salesmen use their time to get more good interviews?"

A Trip to "Time Center"

The film takes viewers to "Time Center," an imaginary underground workshop where Mort Time (played by Monty Woolley. star of The Man Who Came to Dinner) has been commissioned by Father Time to help salesmen use their time more effectively. With the help of a new assistant. Minerva Leight (played by Geraldine Brooks), and a remarkable device that sees into the past, present and future, he shows just what happens to salesmen in various lines of business when they "get wise" to making the best use of their time.

The film's "over-the-shoulder" technique keeps salesmen from feeling that they're being lectured



In imaginary "Time Center," Mort Time (Monty Woolley) and Minery, Leight (Geraldine Brooks) can see result of using selling hours wisely

to. The story touches only indirectly on salesmanship. A sales manager is introduced in an early part of the picture, but the story is about him, not by him. This treatment provides an opportunity for many indirect examples — seeing how the other fellow does it — while surrounding a serious subject with lightness and good humor.

Dartnell Rates Films High

The Dartnell Corporation, since 1917 a specialist in sales training, is a long-time user of visual aids.

"The power of motion pictures in sales training should not be underestimated," says Edwin H. Shanks, Dartnell's executive vice president.

"A generation ago, only a few hundred companies were usin motion pictures merely to 'get ove a message' to salesmen or prospects. Nowadays thousands companies are finding motion pictures a powerful communication device that does a sales trainin job in hours when ordinary training methods might require day and weeks for the same job.

"Pictures have become an economy factor in sales training means for saving money when consideration is given to the invest (CONTINUED ON NEXT PAGE

Sales manager in the film points out that by reducing the time spent is non-productive work, a salesman can gain 3 weeks' selling time a year



"Solid Gold Hours"

(CONT'D FROM PRECEDING PAGE) ment in time involved and the need for quick action."

One of Dartnell's earliest productions was the "Step-Up Sales Plan" series, produced in 1920 and based on actual experiences gathered by the company's research staff. Later. Dartnell produced the "Strategy in Selling" series, based on the J. C. Aspley booklets of the same title. Then came the first of series of films featuring the well known sales-training team of Borden and Busse.

First Sound Film in '51

While Dartnell's experience with sound-slidefilms dates back to 1937, its first sound motion picture was released in 1951. This was *The Bettger Story*, based on the best-seller, "How I Raised Mystelf From Failure to Success in Selling", by Frank Bettger. The company's present schedule calls for one new motion picture every year.

Solid Gold Hours, Dartnell esimates, represents an overall investment of somewhere between \$60,000 and \$70,000, not including sales and promotional costs.

Quality in Films Pays Off

"We have learned through our contacts with thousands of film buyers that cutting the quality of ilm production is false economy," Mr. Shanks says.

"What every company wants to

buy is results. If a motion picture will produce results for them in their sales training, they have no hesitancy in paying a reasonable price for it. Maintaining high quality in production is good insurance toward making certain the motion picture produces the desired results."

How to Obtain This Film

Solid Gold Hours will be available on both a purchase and a rental basis. Either color or b'w prints can be supplied. Prior to the official release date (September 30) color prints may be purchased for \$295.00 for the first print, with extra prints \$190.00 each; black-and-white prints at \$250.00, and \$125.00 for extra prints. Prices after release date are: color, one print \$335.00, extra prints \$210.00 each; black-and-white, one print \$290.00, extra prints \$145.00 each.

Rental Rates Are Listed

Rental charges are: for the color film, \$1.00 per person, minimum charge \$60.00; black-and-white, \$1.00 per person, minimum charge \$40.00.

The film is accompanied by a kit which includes a meeting guide, announcement poster, and samples of a 64-page book, "Solid Gold Hours: Making the Most of Time," by J. C. Aspley; a "Time Analyzer" for salesmen's use in budgeting their selling hours; and a money clip carrying the Time Analyzer chart as a reminder that "time is money."

Above: Audio vice-president Herman Roessle receives engraved watch as 25-year service award from president Frank Speidell (right), who said: "He has been a veritable Rock of Gibraltar in this company. His loyalty, endeavor and character have added lustre to our name."

Anniversary at AUDIO

Veteran Staffers Help Celebrate a 25th Birthday

S EVENTY EMPLOYEES of Audio Productions gathered in the office of President Frank K. Speidell on the afternoon of June 19 to celebrate the 25th Anniversary of the company.

Audio, a leading producer of motion pictures for government and industry since its formation, has good cause to look back on its past with satisfaction. Volume has increased each year, and the first six-month period of 1958 has been the best in the company's history.

Noteworthy for Stability

Not a little of Audio's success can be attributed to the outstanding stability of the company and the loyalty and skill of its production team—most of whom have

Below: among other Audio veterans (24 years of service) are Oscar Wagner, animation art supervisor, and chief editor Murray Margolin.



worked together for many years. A recent compilation of the length of service of Audio people showed these results:

"10 with more than 20 years service

15 with more than 15 years service

22 with more than 10 years service

30 with more than 5 years service

and a good many talented newcomers with one to four years service."

The anniversary observance provided a happy occasion for Mr. Speidell to award a gold watch—the company's 25-Year Service Award—to Herman Roessle, Audio's vice president, who, with Mr. Speidell, has been with the firm since its foundation.

How Audio Began in 1933

Audio was originally formed by the Western Electric Company in 1933 as a subsidiary for the production of theatrical and sponsored motion pictures.

In 1938, in order to meet the needs of this growing concern. Western Electric turned over to Audio the facilities of the Paramount Studios in Long Island Citiz where Audio operated both as a motion picture producer and as a service organization for feature picture productions.

In 1942, the U.S. Army Signal

Shipbuilding: Job and Challenge

A New Film Seeks Young Engineers for Careers in Field

Sponsor: Newport News Shipbuilding and Dry Dock Co.

FITLE: Always Good Ships, 20 min., color, produced by Fordel Films, Inc.

Ships built by Newport News, in the past, present and future, are the heroines of this new film, it will be used to acquaint young college engineers and other interested groups with the big ship builder, primarily to interest them in making shipbuilding and the Company their career.

Always Good Ships opens with cenes of the sea and the age-old shallenge it has offered to men who design and build ships. Embasizing that this challenge has bever been greater than it is to-lay, as unprecedented technical advances usher in a dramatic new

era, the film is dedicated "to the men who will design and build the mighty ships of tomorrow."

The theme is built around three young engineers reporting to work in the shipyard. These "actors" were played by young Newport News engineers selected in screen tests by Don Livingston, Fordel's director. They are shown arriving at the Yard and inspecting many aspects of the plant's facilities. Beginning with their first training, as they observe design activities, the film takes them through many phases of the plant's operation. They are seen at their jobs and aboard the United States and Ranger for their duties on trial

PRINT SOURCE: Newport News and Shipbuilding Company, Newport News, Virginia.

Corps took over the Long Island studios and Western Electric then decided to enable certain of the key employees in Audio to purchase the company. This was arranged with the help of Western Electric and the backing of outside capital. The company is now wholly owned and operated by employee-stockholders.

Lengthy List of Clients

During its years of operation Audio Productions, Inc., has served many of the best known companies and associated groups in the country. Satisfied clients and repeat business have been the basis for a continuous successful operation.

One example that can be cited is the Ethyl Corporation which has been an Audio client for 24 years during which 44 outstanding films have been produced. 81% of Audio's annual business is now repeat business.

Insurance Program Set Up

In 1945, Audio set up a free \$4,000 life insurance policy for

P. J. Mooney, Audio's secretarytreasurer and a former president of N.Y. Film Producers Assn.



every employee, and during 1956, the company became one of the first film production firms to establish a retirement income plan for all employees. This year, on the occasion of the 25th Anniversary, Audio has provided all employees with a major medical health insurance plan. Set up by the Prudential Insurance Company, the plans pays 80% of all expenses (less \$100 deductible) for illness up to \$10,000.

Provides Peace of Mind

In announcing the new major medical plan on June 19, Mr. Speidell said that it might seem to be a paradox—for he hoped the



Sheldon Nemeyer, Audio sales manager, is a former Navy technical advisor on training films.

plan would be something that no one would ever have to use.

"Audio's success, however, depends on your cooperation and efficiency," he said, "Your peace of mind concerning your future security and protection from the worries of major medical expenses should enable you to do an even better job for both yourself and your company."

Audio Veterans

Producers of Many Successful Films



L. S. Bennetts, long-time producer of notable films for important Audio clients, including series for the Texas Company.



Hans Mandell, who produced the award-winning "Cotton, Nature's Wonder Fiber" and many other training and pr. motion pictures.



Harold Lipman, head of Audio's t.v. department and responsible for hundreds of successful television commercials in this studio.

Right: Audio's president, Frank Speidell, who launched the company more than 25 years ago under Western Electric auspices.



A. E. Gansell, producer-director, with outstanding credits for Ethyl Corp., Babcock & Wilcox, Western Electric and the AEC.



Erwin Scharf, whose credits include "Sounds Familiar" for American Telephone & Telegraph Co., and other dramatic films.



Earl Pierce specializes in the production of medical films for Audio clients. His productions have won many film awards.



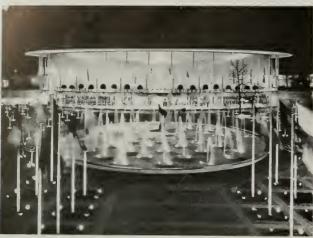
A TRIBUTE TO PICTURES AND PEOPLE

Through the Years, since both Audio and Business Screen began our separate careers devoted as one to the advancement of the film medium, these pages have carried thousands of lines describing the many resultful pictures created by this studio's skilled producers and technicians.

"By their works . . ." is a fitting tribute to those many Audio films which have delighted rural Americans under the aegis of Texaco, the life-saving contributions of the American Cancer Society, the informative, precise reels of technical material lensed for Ethyl, Carborundum, Western Electric—other films for education, medicine and public relations.

A company like this, the capable and cooperative people who are that company—and the satisfaction they constantly provide to American business—these are the ingredients which justify our own life work and we are grateful to you for the opportunity to say . . . Happy Birthday, Audio, and may you live to be a hundred and ten! OHC

THE U.S.A. AT BRUSSELS



A night scene captures the tranquil beauty of the U.S. pavilion

A Test of Arms

Two Exhibits at Brussels That Exemplify the World Contest

by Charles Schwep

THE ATOM is indeed the symbol of our age, and it is not surprising that it should have been chosen as the theme structure of the Brussels World's Fair. The glittering Atomium towers over the Fair to proclaim "faith in mankind's ability to mold the atomic age to the ultimate advantage of all nations and peoples". But its shadow now looms large and ugly in the eye of the mind and casts a cloak of fear across the face of the earth. It has become the symbol of the struggle between the West and World Communism and highlights the contest between America and the Soviet Union.

In Brussels this contest is the feature event for the thirty-five housand visitors who daily arrive at the sprawling and beautiful site of the Fair. They gravitate to the trea where the two Goliaths face one another across a busy avenue of banners, flags and general fesivity.

"Selling" Two Opposing Views

The two pavilions are as dissimilar as are the socio-political principles which they represent. Yet even to the casual and unophisticated viewer, they both erve the same purpose: They are alesmen for their respective naional product and ideologies.

Here is the contest, the test. And the Communists it is war—a

test of arms. For to them "war is to be regarded as an organic whole from which the single branches are not to be separated and in which. therefore, every individual activity flows swiftly into the whole."* Accordingly, a "peace" conference, a cultural event or an economic aid program is as much an act of war as is military invasion. Perhaps more so considering the successes of the Soviets over the past twelve years. Krushchev has said: "We declare war. We will win over the United States. The threat to the United States is not the I.C.B.M., but in the field of peaceful production. We are relentless in this and it will prove the superiority of our system.'

A More Attractive Package

At first glance, we seem to win this contest hands down. Our "package"—the building itself—is infinitely more attractive than is the huge and unattractive Russian edifice. It is immediately apparent that here is a superb and significant American exhibit. But a building, no matter how attractive, is primarily a package for its contents.

The sharp contrasts presented by the facades of the buildings are substantially greater inside. Our exhibition designers succeeded in their purpose of capturing a light and airy mood of tranquility and of excluding aggressiveness and obvious propaganda.

The Russian pavilion, on the other hand, is heavily propagandistic and dedicated to the theory of "hard sell". It is dominated by a mammoth statue of Lenin, and the focal point which attracts the attention of the visitors is, of course, the gleaning Sputnik. The focal point of our pavilion—and also its dominant feature—is the Fashion Show.

Russia Emphasizes Industry

The Russians have so arranged their exhibits that traffic flows naturally from the massive entrance down an avenue of heavy machinery and thru a maze of technical displays. It is difficult for the visitor *not* to see most of what has been prepared for him to see.

In the U.S. pavilion, there is no directed flow of traffic and because



Above: Jean Dalrymple of the U.S. Commissioner's staff confers with Mr. Schwep (left).

there are so many exits and entrances, there exists a certain relaxed confusion as people look about them and wonder where they came in, where they should go and where they should exit. Unavoidably, some visitors, accustomed to a directed flow of people elsewhere, react that "there isn't really much to see." But many others seem to enjoy this almost unique, undisciplined freedom.

Our "low pressure sell" and the somewhat esoteric tone of our representation has inevitably netted a harvest of howls and grumblings from disenchanted American tourists, business men and self-styled propagandists. But few of them have offered useful constructive criticism. Perhaps these Americans, who are our most severe critics, tend too much to judge our propaganda appeal in terms of American standards.

The comment in the foreign

press supports the contention of the exhibit planners that our pavilion is exceedingly popular with the Europeans for whom it was designed and who constitute over 90% of the visitors. Even so, and especially in the absence of any scientific poll of public opinion, it is evident that there is room for much honest disagreement. And one can only speculate about how much more criticism might have resulted had we determined to employ a "hard sell" approach. In fact, one must speculate about the degree to which our "soft sell" really sells and whether our approach has "staying power" which affects attitudes, refutes Soviet propaganda and helps mold opinion in our favor.

Evaluation is Warranted

Evidence of the popularity of the U.S. representation is abundant. So is evidence that the visitors are deeply impressed by the Soviet exhibit; for propaganda or not, the fact remains that their impressive display of industrial power has had its desired effect. Perhaps the public is not quite as skeptical about Russian claims following the spectacular accomplishment of the Sputniks. Perhaps a climate of opinion favoring greater believabilbility of Soviet claims has been created which makes it easier for the Russians to sell; and conversely, harder for us.

It is evident that a thorough and scientific survey of public opinion is called for so that we can determine where we have succeeded and where we have failed, and similarly, determine the whats and whys of the strengths and weaknesses of other national exhibits. Certainly our expenditure of over fourteen million dollars warrants such a "field" evaluation. The lessons thus learned can benefit our planning for future international exhibitions and Fairs and might also suggest programs of value to the United States Information Agency and to our international cultural exchange programs. Thereby, the taxpayer can, perhaps, be saved the cost of some future mis-



^{*}From Clausewitz as copied and underscored by Lenin.

SPONSORED PICTURES AT 1958 FESTIVALS AND FAIRS

AMERICAN COWBOY

Sponsor: Ford Motor Company. Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

the How today's cowboy lives, works, plays...a Colorado cowboy on the roundup, branding, on the drive to summer pastures, at the rodeo. 30 min., color. Available from Ford film libraries: 15 E. 53rd St., New York 22; 16400 Michigan Ave., Dearborn, Mich.; 1500 S. 26th St., Richmond, Calif. Cleared for TV.

AN AGRICULTURAL PORTRAIT

Sponsor: Minnesota Statehood Centennial Commission.

Producer: Reid H. Ray Film Industries, Inc.

Venice Film Festival: 1958

☆ Minnesota's past, present and future—a story of her people, rivers, lakes, forests, farms and industrial centers, and how the farmer has adapted himself and the land to a changing economy. 26 min., color. Available from Agricultural Extension Service, Inst. of Agriculture, St. Paul 1, Minn. or Reid H. Ray Film Industries, Inc., 2269 Ford Parkway, St. Paul 16, Minn. Cleared for TV.

* * * THE AMERICAN ENGINEER

Sponsor: Chevrolet Division, General Motors Corp.

Producer: The Jam Handy Organization, Inc.

Brussels Exhibition;

Freedoms Foundation Encased George Washington Honor Medal Award

*Mighty achievements of this nation's engineers . . . what these achievements mean to America . . . nuclear submarines, a light-weight "aerotrain," electron microscope, Betatron atom smasher, radio telescopes . . . challenges of the fu-

Scene in "The American Engineer"



Edinburgh and Venice Festival Selections by the National Cine Committee and Motion Pictures Showing at Brussels Worlds Fair

ture. 29 min., color. Available from The Jam Handy Organization, Inc.: 1775 Broadway, New York 19; 310 Talbott Bldg., Dayton 2, O.; 230 N. Michigan Ave., Chicago 1, Ill.; 2821 E. Grand Blvd., Detroit 11, Mich.; 1402 N. Ridgewood Pl., Hollywood 28. Calif.

THE AMERICAN ROAD

Sponsor: Ford Motor Company. Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

☆ From the muddy lanes of horse and buggy days to modern highways . . . America's growth told in terms of transportation develop-



Scene in "The American Road"

ment . . . the swift, dramatic coming of the auto age. 43 min., color. Available from Ford film libraries (see above). Cleared for TV.

BAY AT THE MOON

Sponsor: Remington Arms Co. Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

☆ The intrepid hunter with his rifle searching the woods for foxes and coons. 28 min., color. Available from MPO Productions, Inc., 15 E. 53rd St., New York City. Cleared for TV.

COLOR AND TEXTURE IN ALUMINUM FINISHES

Sponsor: Aluminum Company of America.

Producer: On Film, Inc.

Brussels Exhibition:

Venice Festival: '58

Seattle Festival Certificate

A vivid showcasing of aluminum textures and colors for many industrial design uses—narrated by Walter Abel. 19 min., color. Available from ALCOA Motion Picture Section, 818 Alcoa Bldg., Pittsburgh 19, Pa. Also: Association Films, Inc. exchanges and Modern Talking Picture Service, Inc. exchanges.

COTTON: NATURE'S WONDER FIBER

Sponsor: Cotton Council International.

Producer: Audio Productions, Inc.
Edinburgh and Venice Selections

Special Agricultural Showing: Venice

☆ Designed to sell American cotton overseas . . . the history, nurturing and qualities of cotton and its importance in garment fashions. 27 min., color. Available from the National Cotton Council, Audio-Visual Section, P.O. Box 18, Memphis 1, Tenn., and from the U.S. Dept. of Agriculture.

DEEP WELL

Sponsor: Child Welfare League of America, Inc.

Producer: Health & Welfare Materials Center.

Edinburgh and Venice Selections

☆ A documentary of the care and treatment of disturbed children in foster homes, boarding homes and institutions. Available from the Health and Welfare Materials Center, 10 E. 44th St., New York City. Cleared for TV.

* * * ENERGETICALLY YOURS

Sponsor: Standard Oil Co. (N.J.). Producer: Transfilm, Inc. Designs by Ronald Searle.

Brussels Exhibition;

Edinburgh Festival;

Venice Festival;

Columbus' Chris Award

Animated cartoon story of energy as the lever of man's progress . . . the power which results from efficient use of all energy sources from animal to atom. 13 min., color. Available from Standard Oil Co. (N. J.) headquarters, Rm. 1600, 30 Rockefeller Plaza, New York 20. Cleared for TV.

THE EARTH IS BORN

Sponsor: Life Magazine.

Producer: Transfilm-Geesink.

Brussels Exhibition:

Edinburgh Festival;

Venice Festival; City College, N.Y.,

Robert J. Flaherty Award

Depicting the earth's formation from its beginning in gaseous matter to its solidification . . . first installment of a film series version of "The World We Live In" Life Magazine series. 30 min., color. For availability contact Life Magazine, 9, Rockefeller Plaza, New York 20.

THE EIGHTH ANNUAL DARLINGTON

"SOUTHERN 500"

Sponsor: Champion Spark Plug Company.

Producer: Dynamic Films, Inc.

Brussels Exhibition; Edinburgh Festival

☆ A whizzing documentary of the "major league" racing classic at Darlington, a multi-camera coverage of lightning autos out to win the 500-mile competition. 25 min., color. Available from Champion Spark Plug Company, Toledo 1, Ohio.

FIBERS AND CIVILIZATION

Sponsor: Chemstrand Corp. Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

☆ Traces the story of fibers and textiles from ancient Egypt and China—down through the ages ... shows man-made fibers as the best. 28 min., color. Available from Modern Talking Picture Service, Inc. exchanges. Cleared for television showings.

Scene in "Energetically Yours"



HELPING HANDS FOR JULIE

Sponsors: American Medical Assn., American Hospital Assn., E. R. Squibb & Sons.

Producer: Henry Strauss & Co.,

Edinburgh and Venice Festivals

Fighting for the life of a little girl afflicted with meningitis, a complex medical team dramatizes the vital, exciting career opportunities in medicine. 26 min., black white. Available from Association Films, Inc., 347 Madison Ave., New York. Distributed to TV by Sterling Television Co., Inc., 205 E. 43rd St., New York 17.

* * * INFORMATION MACHINES

Sponsor: International Business Machines.

Producer: Mr. and Mrs. Charles Fames.

Edinburgh Festival Selection

An animated explanation of the importance of a computer in modern civilization-told in terms of he history of man. 10 min., color. Available through local IBM oranch managers throughout the country.

IN THE BEGINNING

Sponsors: General Petroleum Corp., Socony Mobil Oil Co., Magnolia Petroleum Co. Producer: Cate & McGlone.

Brussels' Fair Exhibition

A dramatic visualization of the earth's geological genesis three bilion years before Man . . . retold rom Grand Canyon clues and other representational photogaphy. 28 min., color. Available rom Modern Talking Picture Servce, Inc. exchanges.

THE OTHER CITY

Sponsor: American Cancer Society, Inc.

Producer: American Cancer Society: John F. Becker.

Brussels' Fair Exhibition

Racine, Wisconsin, pop. 75,-000, is used to symbolize the numper of lives lost to cancer each ear, lives that might have been saved through earlier detection and reatment. 22:30 min., color. Available in 16mm and 35mm rom the American Cancer Society, nc., 521 W. 57th St., New York 19, or through any ACS unit. Cleared for TV.

FILMS AT THE FESTIVALS:



The wonders of the Grand Canyon are pictured "In the Beginning"

OUT OF THE NORTH

Sponsor: Nash Motors (American Motors Corp.).

Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

An outdoor classic which follows wild birds from their breeding grounds in Canada to their southern wintering places . . . from the Arctic to Yucatan. 25 min., color. Available from Modern Talking Picture Service, Inc. exchanges.

THE PETRIFIED RIVER

Sponsor: Union Carbide & Carbon Corp., U. S. Bureau of Mines. Producer: MPO Productions, Inc.

Brussels' Fair Exhibition

☼ Depicting the prospecting for and processing of uranium and the peaceful uses of uranium in hospitals, agricultural establishments and food preservation labs. 28 min., color. Available from U.S. Atomic Energy Commission, Public Info. Serv. (pictorial), 1901 Constitution Ave., N.W., Washington 25, D.C. and regional offices. Also: Modern Talking Picture Service, Inc. TV exchanges.

THE PIROGUE MAKER

Sponsor: Esso Standard Oil Co. Producer: Arnold Eagle.

Brussels' Fair Exhibition

* An artistic documentary of the culture and craft of the Louisiana Acadians . . . observes the carving by hand of a pirogue canoe from a single cypress log. 12 min., color. For availability contact Esso Standard Oil Co., 15 W. 51st Street, New York 19.

SAN FRANCISCO

Sponsor: Santa Fe Railway. Producer: Ernest Kleinberg. Edinburgh Festival; Freedoms Foundation Honor Medal Award

A tour of the Golden Gate City -which touches on its history, its people and economic importance . . . its unique vistas, variety of life . . . Fishermen's Wharf, Chinatown, cable cars, Nob Hill. 30 min., color. Available from Santa Fe Railway, Film Bureau, 80 E. Jackson Blvd., Chicago 4, Ill., or from nearest Santa Fe agent. Cleared for TV.

SILK

Sponsor: American Silk Council, International Silk Assn. U.S.A.,

Producer: Wheaton Gallantine. Brussels' Fair Exhibition

☆ Silken impressions and images sans narration - unique motion picture techniques creating a fantasy of silk-wherein silk speaks visually for itself. 10 min., color. Available from International Silk Assn., U.S.A., 185 Madison Ave., New York City. Cleared for TV.

Copyright 1958 by Business Screen

STROKES

Sponsor: American Heart Associ-

Producer: Churchill-Wexler Film Productions.

Venice Festival;

Columbus' Chris Award;

Seattle Festival Certificate

Animated illustration of the effects of various types of strokes . . . portrayal of stroke patients' rehabilitation. 6 min., color. Available through State Heart Associations.

THROUGH A REAR-VIEW MIRROR

Sponsor: Firestone Tire & Rubber Company.

Producer: Dallas Jones Productions Inc.

Brussels' Fair Exhibition

A balladeer laments the horseless carriage . . . then he begins to appreciate what autos can do to open up the country and his discovery cues in a review of the 1957 Glidden Tour. 261/2 min., color. This film will be available for general distribution, including TV, but as yet the distributor has not been designated.

THE TWO WHEEL BIKE

Sponsor: The Mutual Benefit Life Insurance Company.

Producer: Henry Strauss & Co.,

Venice Film Festival: 1958

A boy's struggle to earn a bicycle instead of accepting a bike from over-indulgent grandparents points up one family problemthe parental job of helping children to face their own problems. 281/2 min., black/white. Available from The Mutual Benefit Life Insurance Company, 520 Broad St., Newark, New Jersey. Not cleared for TV.

YOUR SHARE IN TOMORROW

Sponsor: The New York Stock Exchange.

Producers: Knickerbocker Productions and the International Film Foundation.

Brussels' Fair Exhibition:

Seattle Festival Certificate

Story of the New York Stock Exchange . . . its tree-shaded beginning on Wall Street, its present day function as the nerve center of business. 27 min., color. Available from Modern Talking Picture Service, Inc. exchanges.

An Eye-Witness Report on the Film Exhibits at Brussels

Circarama Theatre Most Effective of U.S. Displays: Films Fortify Designs According to Charles Schwep

A LL THE UNITED STATES' exhibits at Brussels are tools which must work together as a team, variously supplementing, implementing and/or strengthening one another.

And of all exhibits, films have proven to be the most adaptable and flexible. They help strengthen weakness and correct omissions which may become apparent after the work of the designers is put to the test. This has long been the intent and plan of our designers.

"Circarama" Wins Crowds

It is significant that our most popular and effective exhibit at the Brussels exhibition is Walt Disney's superb Circarama, a motion picture show previously described in Business Screen. Among the three or four other exhibits which have been acclaimed most popular are the thirty-three different continuously-running "loop films". The foreign press has been generous to both exhibits and Circarama, to most Americans, appears to be the only exhibit which gives a "truly representative picture" of the U.S.A.

Both of these exhibits can be considerably improved upon, under different circumstances. The primary means of bettering Circarama would simply be to enlarge it. At present only 400 people can attend the 18-minute showing at a time. Without ballyhoo or promotion, we are playing to capacity houses even during weekday morning hours. And because one must wait in line for as much as an hour, a great many people have been turned back.

More Seating with 35mm?

Enlarging Circarama to three times its present capacity would involve production and projection in 35mm instead of 16mm. This would more than treble the cost

of production and exhibition. The cost of the existing 16mm color production is \$400,000, and Walt Disney has indicated that this was inadequate. It is estimated that an improved Circarama in 35mm would cost about one and one-half million dollars. But even at this, the cost might be cheap considering it could reach and deeply impress over four million people durting the six-month duration of the Fair.

Similarly, the "loop films" can be improved. Much has been learned from their production and exhibition and can result in a vastly improved product for future use. And this use need not be limited to exhibitions of the magnitude of a World's Fair.

Improving the "Loop" Films

Firstly, the films are too long. Their average length of $2\frac{1}{2}$ minutes, while proper for some purposes, is a little too much for the circumstances attendant to a bustling World's Fair. Here, the films should run no more than $1\frac{1}{2}$ minutes each. But more important than length is the selection of subject matter and its treatment.

The most effective films are ones in which there is a great amount of movement and action. A loop on Sports is unquestionably the most popular subject. Farm Machinery at Work, a seemingly dull subject to most Americans, attracts large and interested crowds.

A film entitled American Pageant features a football game, the Mardi Gras and a Rodeo—and draws large crowds.

Another which features a day in New York City with its crowds and traffic (and stop-motion photography) stops and intrigues. So does *Nite Lights*, a colorful and fast-moving travesty on neon signs.

(CONTINUED ON PAGE 64)





Architect Eero Saarinen stands within the General Motors Technical Center he designed.



Economist Miles L. Colean says that next decade should see \$500 billion construction boom.



Edward Stone, designer of the U.S. pavilion at Brussels, talks of building as work of art.



Architect William Caudill asks Tyler, Texas students their opinions of school he designed.

The New Age of Architecture

Architectural Forum Film Looks to Building Boom

☆ The New Age of Architecture, recently selected for showing at the 12th Edinburgh International Film Festival, was produced for ARCHITECTURAL FORUM by Transfilm Incorporated to give insight and perspective to the \$500 billion construction boom foreseen by the editors of the magazine during the next decade. The 42-minute black and white film is an informative treatment of the subject matter.

"Architecture," opens the narrator, "is an art and an industry. We are born in architecture and we die in architecture; we dwell in architecture and go to school in architecture; we love and dream and work surrounded by architecture. Even our livelihood is hinged to architecture, for in the years directly ahead the largest American industries will be building and construction—Architecture."

What the Experts Say-

With camera and tape recorder. Transfilm set out to corroborate this statement. They visited the experts of building and construction—16 in all, comprised of architects, builders, financiers and city planners. Viewpoints on the esthetic, moral and economic implications involved in architectural design are discussed by such leaders as Frank Lloyd Wright, Mies van der Rohe, Eero Saarinen, Robert Moses, Edward D. Stone, Buckminster Fuller, Victor Gruen and

others. The comments are impromptu and were recorded on-thejob or at the site being discussed. This accounts for the complexity of Transfilm's editorial task. Film editors began with 12 hours of film footage and reduced it to 42 minutes to which narration was added

Building's Next 10 Years

"Construction has remained close to 11% of gross national product since the end of World War II," says Miles L. Colean, leading construction industry economist who weaves a thread of practical business implications throughout the film. Colean sums up the importance of architecture to the nation as a whole while establishing the fact that the \$500 billion to be spent on construction in the next ten years will be equivalent to the value of all the buildings now standing in the United States.

Frank Lloyd Wright cites the importance of making workers happy by giving them pleasant surroundings, a "profitable thing" from an economic standpoint. Wright further states that building today must use new materials in new ways, not new materials in classic ways.

"If the Orientals and Greeks had steel and glass," observes Wright, "we wouldn't have to do (CONCLUDED ON PAGE 58)



Above: the Barbre sound stage. Doorway is big enough for a truck to nter. Walls, ceiling and doors are sound-proofed to shut out noise.

Designed for BUSINESS

THE NEW DENVER STUDIO OF BARBRE PRODUCTIONS

N THE ROLLING University Hills section overlooking mile-high Denver, and commanding a 200-nile sweep of the Continental Divide from Pike's Peak northward o Rocky Mountain National Park, s the modern film studio of Thos. I. Barbre Productions—a plant designed, built and equipped exclusively for the production of sales, raining and promotion motion pictures.

The studio's 5,500 square feet of planned floor space incorporate deas developed by Barbre in 30 years of experience as a professional photographer, the last 15 of which have been devoted intensively to the production of soundard motion pictures for clients from coast to coast.

Among highlights of the new tudio complex is a 40- by 60-foot ound stage two stories high. Walls

and ceilings are lined with 3 inches of fiberglass insulation; and the floor is single-slab concrete, unbroken by any expansion joints.

Room for Trucks to Enter

The sound stage, which is at ground level, has an entrance large enough to accommodate trucks and heavy equipment needed in some productions. Barbre describes the entrance as "high, wide and handy." The entrance is closed by two sets of sound-proof doors. Each door weighs 250 pounds, and all doors are mounted on ball-bearing hinges.

A total of 400 amperes of current are available on the sound stage; the over-all lighting capacity is 100,000 watts.

Adjoining the sound stage are the voice recording studio and control room. The voice-recording studio, 16 by 18 feet, is completely THE MANAGEMENT EXECUTIVE faced with the necessity of making a budget decision on a business film project will have reason to reflect on the nature of the physical plant and technical equipment which is essential to create and build resultful films.

To give the business and television film buyer an inside look at just one studio plant, the editors of BUSINESS SCREEN have selected one located at the foothills of the Rockies, serving a diversified Mountain States clientele as well as government agencies, national accounts, advertising agencies, etc., from all over the U.S.

No studio can be described as "typical." but the recently completed facilities in Denver, Colorado, of Thos, J. Barbre Productions serves to illustrate the variety of physical and technical facilities necessary to produce motion pictures of professional quality today.

sound-proofed. Recording equipment includes a Maurer six-track optical film recorder, a Maurer film phonograph, two Magnefilm magnetic film recorders, Berlant tape-recording equipment, and Fairchild synchronous turntables.

A translucent screen in the voice recording room is used to project work prints from the synch projection room during recording sessions.

The control room is equipped with a five-channel mixing console and a complete assortment of pre-amplifiers. limiting, power and monitor amplifiers. Microphones are RCA, Altec, and Electro-Voice. Large windows in the control room give the operator a view of both the sound stage and the voice recording room.

Two Rooms for Film Editing

Two film-editing rooms are provided, making it possible to have several motion pictures in production at the same time. Equipment used in editing includes Moviola synchronizers and rewinds, Bell & Howell hot splicers and Camera Equipment Co. viewers.

Maurer and Cine Special cameras are used in all production work. A sound truck, with its own independent power supply, is

equipped to shoot synchronous sound in the field.

Operators can draw on three film music libraries in selecting background music, intros, and other special musical effects.

A sound-engineered theater, 15 by 35 feet, does double duty as a screening room and for client or staff conference uses. When used for screenings, the room has a



Reception area provides access to screening room and offices. capacity of 50 persons, who can recline in tasteful red-leather up-

holstered chairs. Walls are bluegray, drapes deep blue, and the curtain is silver white.

The curtain is motor-operated, with opening and closing controlled by limit switches. The curtain opens or closes automatically by touching one button.

Fluorescent valance lights along

Control room windows allow full view of sound tage and voice room. Operator is a 5-channel mixing console, with playback table at right.

This section of control room shows magnetic film recorders and music libraries at left. Racks (right) hold amplifiers, tape recorder.





Assembling picture into A and B rolls for printing, in Editing Room. Synchronizer and rewinds are Moviola; splicers, Bell & Howell.





Above: the studios of Thos. J. Barbre Productions are built and located to handle a wide variety of motion-picture making conditions efficiently. Sketch at right shows how the studio's interior is arranged for film production.

walls of the screening room are dimmer controlled for screenings; those in the room's center are incandescent for conference use.

The theater is equipped with conventional and interlock projectors, permitting a variety of presentation.

The new studios are air conditioned throughout. The air-conditioning system keeps the interior constantly pressurized, to keep out

Engineered for Good Sound

The building itself is of concrete block construction, with poured concrete roof topped with conventional asphalt and gravel. This type of construction is credited with being largely responsible for the building's excellent sound-engineering.

Selection of the studio's site also was a part of Barbre's plans. The plant is situated in a booming new business area in southeast Denver, half a block from the southern terminus of the Valley Highway, a 50-miles-an-hour expressway into the city.

It is 15 minutes by automobile from the municipal airport, less than half an hour from the foothills of the towering Rocky Mountains, and right on the edge of the Great Plain. Thus virtually any kind of shooting conditions are only minutes away.

FILM-MAKING: A JOB FOR MANY HANDS, MANY TALENTS

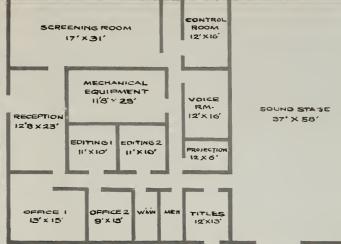
Right: screening room, looking toward stage and doorway to reception area. Curtains are motor-operated, open or close by push-button.





Left: cutting and assembling work prints and originals in second Editing Room. Below: projection booth for screening room above.





A Picture of The Research Wizardry That Helps

Plastics Serve Modern Dentistry

SPONSOR: Medical Plastics Laboratory

TITLE: The Wizards of Os. 20 min., Triad color print, produced by Southwest Film Center. ☆ Macabre music intrigues, a pair of ghouls are observed at nightbusy over a grave. They are apprehended by a guardian in blue who pistol points them off to their reward. By robbing a grave in the 17th century, the creeps have committed a capital crime. They also have not improved the reputation of anatomists, believed to be receivers of bodies dug up by ghouls.

From this novel historical prologue, The Wizards of Os moves interestingly toward completion of its primary market duty: to introduce to dentists an anatomically correct plastic skull reproduction which can be used to demonstrate dental problems to patients.

Early Obstacles Traced

In its background sequences, the film notes that because of public distrust and other obstacles, the anatomists had difficulty perfecting their science and teaching it. A bearded professor bravely outlines the cranial structure on his blackboard, but when a student questions him on one precise anatomical location, the prof cannot answer for lack of a specimen.

Though anatomy became a proficient, respected science—the very meat and bone of medicine-the classroom situation of prior times echoed into the present. Due to the great growth of medical practice and instruction, the problem of anatomical demonstration persisted. A long search for a substitute for bone which could serve to duplicate anatomical structure and which would be durable and remain clean has resulted in the development of new plastic substances and techniques.

"Wizards of Os" (os: bone) at Medical Plastics Laboratory are seen plying the wizardry which achieves plastic reproductions from a fully articulated plastic skull. This kind of wizardry also produces plastic spinal column assemblies, skulls and complete skeletons which are used in medical and biological studies, making scientific education exact.

Plastics in a Murder Trial

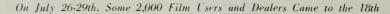
The value of exact anatomical replicas extends beyond the lab, the classroom and the doctor's office - into civil and criminal court trials. In a murder trial scene, the film shows an astute lawyer using a plastic skull to demonstrate that the death was accidental.

Bringing its product story home to dentists via dentist-patient images, the film illustrates how an

(CONTINUED ON PAGE 53)



Above: grave-robbers at work in a scene from "Wizards of Os."





Above: William W. Birchfield, rering president of NAVA, receives commendatory plaque from the ew president, P. H. Jaffarian.

OOKING FORWARD to an era of growing importance and serve of the audio-visual industry to a reason of American life, nearly 1,000 a-v dealers, distributors and sers took part in educational sessons and saw newest developments a equipment at the 18th annual fational Audio-Visual Convention of Exhibit, held July 26-29 in thicago's Hotel Morrison.

Besides general and business essions of the National Audio-

National Audio-Visual Convention

With Program Emphasis on Better Selling, Market Potentials and Wider Film Use, Convention Visitors Throng World's Largest Display of A-V Equipment & Services

Visual Association, chief sponor of the convention and exhibit, separate meetings or workshops scheduled during the four-day period included:

The national conference of the Educational Film Library Association, drawing heads of a-v departments in schools, colleges, and libraries; the A-V Workshop for Industrial Training Directors, for training supervisors in business and industry; the Agricultural Audio-Visual Workshop, for county agricultural agents, vocational agriculture teachers, and agricultural extension workers; the A-V Conference of Medical and Allied Sciences, bringing together representatives from a-v departments in the medical field; the Religious A-V

Workshop, for church directors of religious education, pastors and other religious a-v workers; and the regional meeting of the Industrial Audio-Visual Association.

Attendance at this year's event was just about even with the 1957 meeting. NAVA convention head-quarters reported. There was a slight drop among groups other than NAVA itself, but this decrease was covered by an estimated 5 to 7% higher attendance among a-v dealers, manufacturers, producers, distributors and other trade and industry personnel, NAVA said.

Jaffarian New NAVA Head

New president of NAVA is P. H. Jaffarian (Audio-Visual Center, Seattle, Wash.), a 12-year veteran of the a-v field. He succeeds William W. Birchfield (Alabama Photo Supply, Montgomery, Ala.), who becomes chairman of NAVA's board of directors.

Other new officers are:

W. G. Kirtley (D. T. Davis Co., Louisville, Ky.), first vice-president; Rev. Harvey W. Marks (Visual Aids Center, Denver, Colo.), second vice - president; Mahlon Martin (M. H. Martin Co., Massillon, Ohio), secretary; and Harold Fischer (Photosound of Orlando, Fla.), treasurer.



Elected directors for the coming year were:

Directors-at-large: M. G. Gregory (Photo Sound Sales, Lubbock, Tex.); Howard Orth (Midwest Visual Education Service, Des Moines, Iowa). Robert Abrams (Williams, Brown and Earl, Inc., Philadelphia), was appointed to fill the unexpired term of secretary-elect Mahlon Martin as director-at-large.

Mrs. Ruth Walsh (James E. Duncan, Inc., Rochester, N.Y.), was elected Middle Atlantic regional director; Mackey Barron (H-B Motion Picture Service, New Haven, Conn.) was appointed to replace Harrison Harries (Harison Harries Co., Hartford, Conn.), who has resigned because of illness. Earl Harpster (Harpster



Joe Allendorf, director of marketing for Eastman Kodak Company, tells NAVA "What's Cookin'."



Outgoing president of the NAVA Institute Board of Governors, Frank Creasy, greets his successor, Al Hunecke (DuKane).



Keynote speaker at the A-V Workshop for Industrial Training Directors, Grosvenor C. Rust, shown here during his presentation.

Audio-Visual Facilities for the NAVA Convention were furnished by the National Rental & Projection Service, Inc.



AVA past presidents lunch and discuss present and future. Back row from left): D. T. Davis, Alan B. Twyman, Jasper Ewing, William Bircheld, immediate past-president; Ainslie R. Davis, Jack E. Lewis. Front ow (from left): P. H. Jaffarian, president-elect; J. K. Lilley, E. E. (Jack) Farter, Don White, exec. v.p.; Olson Anderson, Horace O. Jones.



AVA Business and Industry Council meeting during the convention. dentifiable (l. to r.) are: Earl Harpster, Cleveland; Charles Appel, Pittsurgh; W. W. Birchfield, NAVA board chairman; Robert Abrams, Philalephia, Council chm.; Henry Ruark, NAVA pr. man; P. H. Jaffarian, AVA pres.; Charles Musson, Chicago; Frank Creasy, Richmond.



Above: Don White checks final program script with Jean Moore of NAVA snaff as Bill Kirtley, NAVA v.p., makes timing notes.

Audio-Visual Equipment, Cleveland, Ohio), is the new Midwestern regional director; Mrs. Eloise Keefe (Texas Educational Aids, Dallas), is regional director for the Southwest; and Peter Allinger (Viewsound Supplies, Vancouver, B.C.) is Canadian regional director.

Allendorf Gives Market Picture

Speaker at the NAVA's first general session was Joe Allendorf, director of market development for Eastman Kodak Company, whose visual presentation of "What's Cookin'?" supplied some interesting statistics on the present and future developments in the a-w market.

"Selling Profitably by Telephone" was presented visually by William A. Garrett, sales engineer of the American Telephone and Telegraph Company.

Future trends in film distribution were discussed at a panel meeting of which Paul R. Foght, general manager of Ideal Pictures, Inc., was chairman of this session.

"The A-V Dealer, 1960" was the intriguing topic with which John J. Dostal, of Language Laboratories International, led off the second general NAVA session. Acting as "presiding judge" of a "Court of Last Retort," Dostal posed some provocative problems concerning future sales activities. Members of the "Court", their identities shielded by means of a shadowgraph technique, gave candid answers to controversial questions from audience members.

Other speakers at this session were Rev. S. Franklin Mack, ex-



Above: NAVA secretary Mahlon Martin, of Massillon, Ohio, handles sound equipment during a session.

ecutive director, Broadcasting and Film Commission, National Council of Churches, who discussed "Is There a Future in Religious Films?", and J. Roger Deas, of American Can Company, who outlined "The Vision of America."

At the Conference of the Educational Film Library Association, a highlight was a discussion of the



Hard at work backstage were crews of NAVA officials and assistants, manning visual and sound equipment so that convention audiences would witness the most effective presentations possible. Here's typical scene.

use of human relations films in industry by LeRoy A. Born and John A. Flory.

Birchfield Cited for Service

Retiring NAVA president Birchfield was honored for a year of "outstanding service and exceeptional leadership" in a ceremony during the final NAVA session. President-elect Jaffarian, for the association, presented Birchfield with a memorial plaque. He also received the gavel he has used in presiding at meetings during the past year.

The efforts of Eastman Kodak Company in working with the Audio-Visual Commission on Public Information also won industrywide recognition during the meet-



Honest answers to some of the industry's most controversial problems were supplied by a "Court of Last Retort" presided over by John J. Dostal. This was the climax of the NAVA convention's closing general session.



More backstage equipment operations during one of the convention sessions. Harold O. Laughlin (left) and his assistant are on guard to insure that program was run off without a hitch. This took careful timing.



Above: LeRoy A. Born and John Flory illustrate a discussion of the use of human relations films in industry, during EFLA meeting.

ng. A resolution praised Eastman for its contribution of research, talent, materials and production on the commission's first visual presentation, *The Case of the Cur-*



Above: Ray Swank, of Swank Films, Inc., and Mary Simson check script and sound.

ious Citizens. Adrian TerLouw, Eastman educational consultant, coordinated production of the 36slide color presentation, which also includes a narrator's script, a recorded narration, and suggestions for adapting the program to many groups. The Case of the Curious Citizens follows a father and mother as they learn what the modern teaching tools of audio-visual education are, and how they are applied to a typical American public school.

Jasper Ewing, Sr., oldest active member of NAVA and a past president, was honored by a special convention resolution. Mr. Ewing, of Jasper Ewing & Sons, New Orleans, is 79, and has been active in the business right up to now.

The resolution cited the wise guidance and foresight of early members of NAVA such as Mr. Ewing, who was one of those active in the National Association of Visual Education Dealers, forerunner of NAVA. He was presented a plaque commemorating his service to the association.

New A-V Booklet Previewed

Previewed at the convention was a new booklet sponsored by the A-V Commission on Public Information, titled "Launching Your A-V Program." The 16-page booklet is a guide for school administrators in setting up an a-v program in public or private schools. Sketch-illustrated to emphasize major points, the booklet discusses the function of audio-visuals in modern teaching-learning situations, provides reference sources.

The booklet was prepared for the commission by the Audio-Visual Leadership Council of New Jersey and the Audio-Visual Directors of Ohio, under the coordinating leadership of William King.

New chairman of the National Institute for Audio-Visual Selling is Al Hunecke of the DuKane Right: Fred Amft,
Kraft Foods, Inc., discusses movie he will
show at Industrial
Training Directors
meeting with Ellion L.
Hirsch, A-V Dept.,
Chicago Transit Authority, and Lee L.
Kilbourne, Navy Dept.





Left: Galon R. Miller, South Bend, Ind.: Walter Wittich, University of Wisconsin; and John Finster, South (Ind.) School, discuss use of a-v materials to enrich the educational program of gifted children.

Corp., St. Charles, Ill. Hunecke succeeds Frank Creasy, W. A. Yoder Co., Richmond, Va., as head of the board of governors for the a-v sales and professional training session sponsored annually by NAVA at Indiana University.

Vice-chairman of the board will be Howard Holt, of Audio-Visual Film Service, Inc., Birmingham, Ala. New members of the board of governors are: Russ Yankie, representative for Charles Beseler Co. and Viewlex, St. Petersburg, Fla., re-elected; Clif Squibb, Squibb-Taylor, Dallas, replacing Joseph Meidt, Cousino's Inc., Toledo, Ohio; Larry Skeese, Films Unlimited, Mansfield, Ohio, succeeding Kalman Spelletich; and Jack Britton, American Optical Co., Buffalo, succeeding Prentice Ford, American School Publishing Co., New York.



Above: Panel on University Film Libraries Serving Industry. (l. to r.) Iohn R. Hedges, asst. dir., Bureau of A-V Instruction, State University of Iowa: Neville Pearson, University of Minnesota; Ford Lemler, University of Michigan; Tom Hope, Eastman Kodak Company; and Edwin Welke, A-V Extension Service, University of Minnesota, panel chairman.



Above: Shown at meeting of Industrial Audio-Visual Association during the convention are Regional Dir. V. E. Johnson, Standard Oil Co.; Frank Greenleaf, president of IAVA, and a panel consisting of Bill Harden and Ruth L. Rutny, Fred Niles Productions, Chicago; Dr. Burleigh B. Gardner of Social Research, Inc., and film producer Fred Niles.

How to make your budget buy more 16 mm SOUND PROJECTORS

Whether you need a single projector or a "fleet" of more than 100, here is the machine that can make your budget go further: the NEW Kodak Pageant Sound Projector, Model AY-085.

You pay only \$439* to get famous Pageant performance: sparkling, bright pictures filled with detail, because the Super-40 Shutter gives 40% more light than ordinary shutters at sound speed; easy setups, because reel arms fold into place, without turning a screw; lifetime lubrication, so you need never worry about interrupted schedules.

PLUS these 4 new features:

(1) Eleven-inch speaker in baffle case for full, natural sound. (2) Printed circuits in the new 8-watt amplifier for durability and reliable service. (3) Three-wire power cord to meet all electrical codes. (4) New tungsten carbide pulldown tooth for long, dependable performance.

Let a Kodak Audio-Visual Dealer put the new AV-085 through its paces. Or write for complete details. Either way you're off to a good start toward making your budget buy more.

*List price subject to change without notice ,



With the new Pageont AV-085 you get top performance for just $$439^*$$. This new design incorporates important Pageant features at a price that makes your budget go further.



11-inch oval speaker mounted in baffled enclosure gives full, natural sound. It's matched to the new 8-watt amplifier.



3-wire cord, with 2-wire adapter, meets oll electrical codes.



No more worries about lubrication because a Pogeant is lubricated for life, always ready to go with the show.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.







Chicaga Ave., Evanston, III. Phone: Davis 8-7070

U. S. Films on Atomic Energy:

(CONTINUED FROM PAGE TWENTY-NINE) duced by Abbott Laboratories by The Jam Handy Organization. (16½ min., color).

CYCLOTRON IRRADIATION OF THE PITUITARY

Studies in treatment of advanced metastasis breast carcinoma at the University of California's Donner Laboratory. Produced for University of California Radiation Laboratory (Berkeley), AEC, by Ingraham Productions. (15 min., color).

Industrial Atomic Energy Films

GAUGING THICKNESS WITH RADIOISOTOPES

How beta gauges are used for precise measurement and control of feed-back apparatus in steel. plastics, rubber and paper manufacturing. Produced for the Atomic Energy Commission by Tressel Studios. (5 min., b/w).

INDUSTRIAL APPLICATION OF NUCLEAR EXPLOSIVES

An experimental underground detonation and an exploration of potential uses of the technique. Produced for University of California Radiation Laboratory (Livermore), AEC, by W. A. Palmer Films. (10 min., color).

United States Atomic Energy Films Showing Under United Nations Auspices

POWER REACTORS—U.S.A.

A survey of the entire U.S. power reactor program, including the new installations now under construction as well as those presently operating. Produced for Atomic Energy Commission by Lytle Engineering & Manufacturing Co. (50 min., color).

RESEARCH REACTORS—U.S.A.

A summary of the major types of research reactors—swimming pool, tank, water boiler and graphite moderated—and descriptions of their uses. Produced by Atomic Energy Commission. (35 min., b'w).

RESEARCHES INTO CONTROLLED FISSION

A filmed progress report on the U.S. experiments with controlled thermonuclear reactions. It covers four principal systems now under investigation. Produced for Atomic Energy Com-

mission by Army Pictorial Center. (50 min., color).

HIGH ENERGY ACCELERATORS

The latest experiments in the field of high energy physics currently being pursued at leading centers throughout the United States. Produced for Atomic Energy Commission by Audio Productions. (30 min., color).

SODIUM REACTOR EXPERIMENT

Covers the construction, start-up and operation of the reactor, as well as control and safety elements. Produced by Atomics International-AEC. (22 min., color).

ORGANIC MODERATED REACTOR EXPERIMENT

Operation of an important facility at the National Reactor Testing Station. Produced by Atomics International—AEC. (16 min., color).

EXPERIMENTAL BOILING WATER REACTOR

Construction, operation and test experience of a reactor which exceeded its design thermal power output by a factor of three. Produced by Argonne National Laboratory, AEC. (29 min., color).

TELETHERAPY AND BRACHYTHERAPY

Diagnostic and therapeutic uses of such radioisotopes as Cobalt-60 Cesium-137, Europium 152-154, Iodine-131 and Yttrium-90. Produced for Atomic Energy Commission by The Jam Handy Organization. (17 min., color).

NON-ROOT FEEDING OF PLANTS

Techniques of applying nutrients to the aboveground parts of plants and the method of tracing the nutrients through the plant's system by means of radioisotopes. Produced for Michigan State University—AEC by Colmes-Werrenrath Productions. (20 min., color).

REACTOR SAFETY EXPERIMENTS

Intentionally induced flux excursions in the Special Power Reactor Test at the National Reactor Testing Station. Produced for Idaho Operations Office, AEC, by Lookout Mountain Laboratory, USAF. (30 min., color).

ENGINEERING TEST REACTOR

Design, construction and operation of the reactor, and a description of some of its uses. Produced for Idaho Operations Office, AEC, by (CONTINUED ON PAGE FIFTY-SIX)



"Visa to Dairyland, U. S. A."

National Dairy Council's Newest Production Uses Interesting Story Treatment to Show How Milk Moves from Cow to Consumer

Sponsor: National Dairy Council. TITLE: Visa to Dairyland, U.S.A., 27 min., color, produced by

Galbreath Pictures, Inc.

★ Most of us in the United States take pretty much for granted the fresh wholesome milk, ice cream, cheeses and other dairy products that are so important a part of our daily lives.

Few of us, outside of those whose living depends on one phase or another of this giant industry, give much thought to the many steps that must be followed in bringing modern dairy products from the farm to our tables—the



At breakfast, Hans Bittner (dark sweater) meets the Landons, whom he'll live with during his visit.

extremely close control of sanitation in every process, the great amounts of modern processing equipment used, the constant testing and research involved.

The dairy industry is one of America's largest. Directly and indirectly, it employs hundreds of thousands of persons in thousands of individual plants all over the country.

Visa to Dairyland, U.S.A., the eleventh motion picture sponsored by the National Dairy Council, tells the story of the dairy industry and its vital part in feeding the nation in a film which combines a plotted story with educational information about milk production, processing, distribution and research methods.

As the film begins, the Landon family, who operate a modern dairy farm, is awaiting the arrival of Hans Bittner, a foreign scholarship student who will make his home with them as he studies American dairying methods.

The story of Visa to Dairyland is

the story of Hans' first couple of days with his new "family," during which he gets his first look at how milk is handled from the cow to the consumer.

Hans Learns "American Way"

Beginning with the actual automatic milking operation in the Landon's spotless modern milking parlor, Hans learns from Jim Landon and his son, George, how carefully quality is controlled through sanitation and refrigeration as the milk moves from farm to dairy.

Hans' next stop is at the milk processing plant, where George (who works there) explains to him the various processes which are carried on there. He watches fluid milk being pasteurized, the homogenizing process, and the automatic filling of bottles and cartons for delivery to consumers.

Then he sees the processes for evaporating and drying milk, and the making of butter, cheese, and ice cream. He also makes a quick visit to the dairy laboratory, where individual milk samples are tested



Dr. Gaylord Whitlock (left) and Galbreath crew film a homogenizer in Fort Wayne dairy plant.

for butterfat and solids content and bacteria counts taken.

His first day's "education" ends with a visit to the University laboratory, where samples of dairy feeds are studied and their effect on the cow's performance measured.

Interesting Story Treatment

All of this information on dairying methods is woven into a story which centers around the Landon family and a young neighbor, Bill Malone, who sees in Hans a formidable rival for the attentions of Sandy Landon until he learns, as the film closes, that it isn't Sandy but her cousin, Joan, who's the



At premiere of "Visa to Dairyland" during Dairy Council's summer conference in Chicago, camera catches W. B. McKinney, NDC's eastern regional representative, handing out an "extra" on the new film.

center of Hans' feminine interest.

Useful Tool for Recruiting

Visa to Dairyland is an effective visual presentation of the importance of the dairy industry to the prosperity and well-being of citizens in every community throughout the country.

It is, also, a useful tool to help teachers, students and citizens become better acquainted with the dairy industry as a community resource, and with its role in feeding the nation.

By indirection, the film should also serve to encourage high school students to seriously consider the dairy industry as a vocation.

Technical advisor on the film was Dr. Gaylord P. Whitlock, director of health education for the National Dairy Council. He was assisted by members of the NDC (CONTINUED ON NEXT PAGE)



Below: these people from NDC and affiliated Dairy Council units helped in the making of the "Dairyland" film. First row (1 to r): Wayne S. Hult, director of administration services, NDC; Genevieve Allen, Dairy Council of Utah; Lorraine Weng, Nancy Carter and Barbara Evers, of NDC staff. Down stairway (1 to r): Viola Woodruff, Dairy Council of Winston-Salem, N.C.; Dr. Gaylord P. Whitlock, dir., health education, NDC; Alice M. Cooley, Elizabeth Beyer, NDC; Ora McHann, Akron, Ohio.

(CONT'D FROM PRECEDING PAGE) staff and representatives of affiliated Dairy Council organizations.

Richard Galbreath, president of Galbreath Pictures, Inc., was producer-director; the script was written by Ruth and Mike Wolverton.

Filming was done in the studios and on location. Farm scenes were made near Ft. Wayne, Ind.: inplant scenes near Ft. Wayne and at Michigan State University; laboratory scenes at Michigan State.

Certain-teed Film Depicts "An End to Color Confusion"

† / new line of 10 colors created to tarmonize with many kinds of architecture, surroundings and siding is demonstrated in An End to Color Confusion, a 15-minute motion picture sponsored by Certainteed Products Corporation. Ardmore, Pa.

In color, naturally, the film is intended to promote the Color



Color-testing in Certain-teed lab.

Tuned line of asphalt roofing and siding shingles. Development of this Certain-teed line, from specifications by Beatrice West, color authority. to research and completion at company laboratories is depicted.

Primarily, the film is beamed toward dealers, salesmen, builders, contractors and architects. It was produced by Photo-Arts Productions, Inc., Philadelphia.

An End to Color Confusion is available from sales offices of Bestwall Certain-teed Sales Corporation. 120 E. Lancaster Ave., Ardmore, Pa.

Norge Product Story in Color

☆ Norge Sales Corporation has sponsored a 20-minute Technicolor product presentation, starring Ben Grauer, radio and TV reporter. Kling Film Productions, Chicago, produced this motion picture.

PICTURING THE VALUE OF GOOD PHONE MANNERS





Courtesy eases the sales path and creates customer goodwill.

The "Voice" That Builds Your Sales

Sponsor: American Telephone and Telegraph Company.

TITLE: The Voice of Your Busiiness, 12 min., Technicolor, produced by John Sutherland Productions, Inc.

 fied in this animated parable designed to constructively amuse the business executive and cause him to consider his own company's telephone deportment.

Cartooned Mr. Long and Mrs. Short have similar businesses. But while Mr. Long's sales curve is going up. Mr. Short's sales curve is leaping downward. Mr. Short sneaks around Mr. Long's offices to see what they're doing that he's not. The only difference, he finds is that Long's outfit has put to use the phone company booklet, "The Voice of Your Business," which he had put aside.

Short studies his booklet and wises up. He sees that his switch-board operator has some telephone courtesy training, that his salesmen, warehousemen, secretary—and he himself—mend their phone manners. Short's sales curve turns upward and Long and Short now are on a competitive basis.

The Voice of Your Business won a Chris award at the 1958 Columbus (Ohio) Film Festival. For information on the film's availability, contact: Film Library. American Telephone & Telegraph Co., 195 Broadway, New York 7. New York.

Cash-Saving Idea

Sponsor: American Express Company.

TITLE: Careless Cash, 9½ min., color, produced by Editorial Films, Inc.

☆ This film deals with a series of ways of losing cash through carelessness and through a more sinister (but slightly comic) pick-pocket, who crops up as a department store criminal, a street pick-pocket and a loose-fingered foreigner preying on a tourist. Finally, the young couple who lose their money in so many ways get wise to Travelers Cheques, and the film closes with "their voluntary contribution to an unemployed pickpocket."

Careless Cash is based upon material from a nation-wide survey made by Opinion Research Corp. for American Express, and shows how three million Americans each year lost cash averaging \$44 per person; four per cent lost over \$200. Those carrying travelers checks, however, get their money

The film is the fourth in a series being produced by Editorial Films for American Express. It will be shown on TV, and through banks, police associations and other community organizations. The project was conceived and supervised by Fred Rosen Associates.

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Illinois Holiday Tour

SPONSOR: Illinois Bell Telephone Company.

TITLE: Illinois Holiday, 27 min., color, produced by Wilding Picture Productions, Inc.

As a corporate citizen of Illinois for more than 80 years, Illinois Bell Telephone Company has been a consistent sponsor of films portraying the state's history, heritage and scenic attractions.

Illinois Holiday echoes the colorful history of the state and its advantages as a vacation "wonderland." The film takes the audience on a visit of state parks and me-



Stars of "Illinois Holiday" are pictured at Pere Marquette State Park.

morials, revealing a new insight into the state's historical background and viewing its scenic attractions.

The film covers New Salem, Starved Rock, Black Hawk, Pere Marquette, Fort Chartres and Kaskaskia state parks; Galena, including the home of General U.S. Grant; the Vandalia state house, Jubilee College, Metamora courthouse, the Indian burial grounds at Dickson Mounds, and scenes of state buildings and Lincoln shrines in Springfield.

Illinois Holiday features "Mrs. Illinois of 1958" and her family as they spend their vacation in the state she represents. "Mrs. Illinois"

is Mrs. Robert A. Bream of Glenview. Bream is a branch manager for Republic Steel Corp. With them in the film is their oldest son. Bobbie, 15.

It wasn't until after the Breams had been selected for the leads that the producers discovered Mrs. Bream was "Mrs. Illinois."

Speaking at a preview showing for press, educators, travel and state conservation authorities and civic leaders, W. V. Kahler, Illinois Bell president, said:

"We feel that this motion picture will build pride in our state as well as in individual towns and villages. We hope to build interest outside the state, which, in turn, results in more business for Illi-

Illinois Holiday is available for showings by schools, civic organizations, and other interested groups. Reservations for showings may be made through local business offices of Illinois Bell.

A History of Textiles

SPONSOR: Chemstrand Corp.

TITLE: Fibers and Civilization, 28 min., color, produced by MPO Productions, Inc.

This film marks an attempt by private industry to give an overall picture of the history and development of textiles. It presents the story of the modern chemical fibers as a logical development in the long history of fibers and fabrics. As background for the step which brought mankind into the age of "fibers nature never dreamed of," the Chemstrand film traces the development of natural fibers from the fringes of recorded history to the present day.

The film is currently being shown in the U.S. Pavilion at the Brussels Worlds Fair. Distribution is by Modern Talking Picture Service, Inc.

Film Tells of the Navy's Downs, Ups

A new color motion picture on a segment of U. S. Naval history is now available through United World Films, Inc., distributor of U.S. government films.

The film traces the decline of the Navy after the Civil War, the subsequent building of the "new Navy" in the 1880's, and its role in the war with Spain.

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eorge Oakley Will Direct -V Sales for Bell & Howell

r George L. Oakley has been amed director of audio-visual and rofessional sales at Bell & Howell. In his new position he will be esponsible for expanding the chool, church and industrial martes for audio-visual equipment—tound motion picture, slide and



-V sales chief . . . George Oakley

mstrip projectors, tape recorders, me study cameras and projectors. akley formerly was manager of e company's professional equipent division.

Two regional district managers are also been assigned to work in the field with Bell & Howell a-vealers.

J. J. Graven, formerly special presentative for tape recorders, as been appointed a-v regional strict manager for the midwest, lurray O. Cunningham has been used regional district manager or the Eastern Seaboard. He was reviously a district sales manager for retail photographic products in four eastern states.

Under the intensified a-v proam, George Myles, manager of stitutional sales, and C. A. Muson, manager of industrial sales, ill spend a major part of their me working directly with school pards, churches, hospitals, indusies and other customers of Bell Howell a-v dealers.

orton Sales Mgr. as Niles ames Grover in Hollywood

Two executive appointments or the Hollywood division of Fred . Niles Productions, Inc., Chigo, have been announced by red Niles, president.

Dan Norton has been named Is manager and Lionel F. Grover ar has been selected as production appervisor of the Niles Hollywood vision.

BUSINESS SCREEN EXECUTIVE

News of Staff Appointments Among Manufacturers, Producers

Stehney Named General Mgr. of Kling Film Productions

☆ Appointment of Michael Stehney as executive vice-president and general manager of Kling Film Productions, Chicago, has been announced by Robert A. Eirinberg, president.

Stehney formerly was assistant general manager of the Kling organization. In his new position, he succeeds Harry W. Lange, who resigned.

Kuechenmeister to Manage Wilding Pittsburgh Office

★ Karl M. Kuechenmeister has been appointed manager of the Pittsburgh sales office of Wilding Picture Productions, Inc., Chicago.

Most recently he was account

executive for Wilding in its Great Lakes sales division in Detroit. Before that he was a business representative for Westinghouse Electric Supply Co. and a buyer for J. L. Hudson Co., Detroit.

He succeeds Quin Short, who resigned.

James E. Tiller Will Direct Sales at Willard Productions

☆ James E. Tiller has been appointed sales manager of Frank Willard Productions, Atlanta, Georgia, and will also be in charge of the company's client relations.

Tiller formerly was president of Jet Film Productions in Little Rock, Arkansas, and also has been director of sales and client relations for Fotovox, Inc., Memphis, Tennessee.



. . . New head of DuPont Photo Products' sales is Harlan Graham

Graham to Direct Sales for Du Pont Photo Products Dept.

☆ Harlan L. Graham, Jr., has been named director of sales of the Du Pont Photo Products Department, moving up from his former post as assistant production director. He succeeds W. Allen Taft, who has been appointed director of sales for the company's Petroleum Chemicals Division.

Frederick B. Astley, formerly sales service manager, has been named assistant director of sales.

Graham began with Du Pont Photo Products in 1938 as a production division technical trainee at the Parlin, N.J., plant. Since then he has been production superintendent of the Parlin plant, assistant manager of the Parlin and Rochester, N.Y., plants, and assistant production director in Wilmington since 1956.

Astley joined Du Pont at the Parlin plant in 1934, and entered sales work in x-ray products in 1937, serving in New York City, Boston and Wilmington, and as assistant plant manager at Rochester. He has been sales service manager since 1956.

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* * * Hilly Rose to KnipschildRobinson as Head of Films

☆ Hilly Rose has resigned as vicepresident in charge of the creative and sales departments at Kling Film Productions, Chicago, to become vice-president of the motion picture and slidefilm department of Knipschild-Robinson, Inc., Chicago sales promotion and training

Prior to his four years at Kling, Rose had been advertising and sales promotion manager for Fullerton Steel & Wire Company. He has also written and directed network tv programs for New York advertising agencies, and is a member of the Academy of Television Arts and Sciences.

Leon Loeb Associates Joins With National Film Studios

★ Leon Loeb Associates, 306 Sixth St., N.W., Washington, D.C., is now associated with National Film Studios, which has its sound stage and other facilities at 105 Eleventh St., S.E., a few blocks from the Capitol.

Loeb, who also will continue as president of Sound Studios. Inc., is slated to be elected a director of National Film Studios. F. William Hart is managing director of National, which produces documentary, industrial, educational, dramatic and public relations films.

Wide Industry Experience

Previously, Loeb has been connected with the National Motion Picture Bureau in Boston and New York and with Stanley Neal Productions in New York and Washington.

Bernard Wile, sales promotion executive, is associated with Loeb. Wile formerly was with Everfast Fabrics, Cohn & Rosenberger, Inc., Coats & Clark, Inc., and the Allen Hollander Co. in New York. He is experienced in marketing, market analysis and package design.

National in Its 6th Year

National Film Studios is in its sixth year of operation. It formerly was known as Capital Film Studios until its name change last year.

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Florez, Inc. Elects Kelcourse as Executive Vice-President

& Election of Paul Kelcourse as executive vice-president of Florez Incorporated, Detroit, has been announced by Genaro A. Florez,



Paul Kelcourse . . . a Florez v.p.

president and chairman of the board.

Kelcourse will continue in his capacity as treasurer and general manager and will report directly to the president in connection with his new responsibility, according to Florez.

Kelcourse joined the Detroit sales training organization in 1946 as business manager, bringing to Florez a background in public accounting. He became secretary treasurer in 1949, and in 1951 was appointed general manager.

* * * Frank Seaver Joins Wilding, Detroit, as Account Executive

*Frank A. Seaver, a former newspaperman who recently headed his own New York business motion picture company, has joined the Great Lakes Division of Wilding Picture Productions, Inc., in Detroit, as an account executive.

Seaver most recently was president of Seaver-Leftwich, Inc., New York, producers of public relations and sales promotion films and tv commercials. He also has been a vice-president of Caravel Films, Inc., New York, and an account executive for the Jam Handy Organization, Detroit.

Lothrop to Roger Wade, N. Y.

m Care"

Donald Lothrop has joined Roger Wade Productions, Inc., as a still photographer. He was previously with Crandell Associates in New York, where he specialized in Founded 1940 color photography.

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Plaque Award to a Veteran Announcer

Right: George Colburn, head of Chicago lab, (pictured at left) is awarding plaque for "distinguished service" to John Weigel, commentator of many prize business films for Colburn over the years.



Kraatz Joins Van Praag as Vice-President in Hollywood

☆ Donald G. Kraatz has joined Van Praag Productions, Inc., as vice-president of the Hollywood, California office. His appointment was announced by William Van Praag, president.

Kraatz's initial assignment will be in the area of procurement and



Donald G. Kratz

production of programs for network television to be produced by Van Praag Productions.

He comes to Van Praag Productions from Campbell-Ewald Company, where since 1955 he has been television account executive. Kraatz's previous background includes positions with Wilding Picture Productions, Inc., Young & Rubicam, and the American Broadcasting Company.

Jim Rose Jains Transfilm as Motion Picture Director

Rose entered the motion picture field in 1948. Having worked as an editor, cameraman, director and producer, his credits include business films, television commercials and ty entertainment pilot films.

He is a charter member of the Screen Directors International Guild and a member of both the Radio-Television Directors Guild and the Society of Motion Picture and Television Engineers.

Marks Joins Modern's TV Department in New York City

Everett B. Marks has joined the television department of Modern Talking Picture Service, Inc., with headquarters in the company's New York City office.

Marks formerly was associate manager of the Network Film Programming Department of the American Broadcasting Company. His appointment is a part of Modern's current program to expand its tv film programming service and maintain closer liaison with stations.

Open 35-16mm Eastmancolor Facilities at Color Service

★ Color Service Company has completed a new 35mm-16mm color installation for the processing of Eastman color type films.

The new installation incorporates processing equipment imported from Union Manufacturing Company of Berlin, Germany. It is capable of handling all types of 35nm original negatives, intermediate negatives and release prints. This coupled with the addition of new 35mm printing equipment completes Color Service Company's facilities for handling all requirements of the motion picture and television industries.

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UNVEIL "DRESS RIGHT" FILM: (CONTINUED FROM PAGE 32) the "dress right" story in boy's wear, will be produced later this

National distribution of The Cut of Your Jib will begin September 1 through Modern Talking Picture Service, Inc. The AIMBW is shooting for an audience of from 15 to 20 million persons in the first four months of the distribution program.



REPLICAS FOR THE DENTIST:

(CONTINUED FROM PAGE 41) accurate skull replica can aid a dentist or his assistant in explaining such a malady as an abscess to a patient. Patients themselves share in the spirit which the film's narrator calls true science-"an insatiable curiosity to know . . . By helping a patient to know the problem his affliction presents, the dentist stands to gain the patient's trust and cooperation.

Produced by Irvin Gans and directed by Marty Young, The Wizards of Os has a cinematic anatomy worthy of note. Built with conventional techniques, the film succeeds in being imaginative and informative and fits its sales point neatly into the narrative structure. The plastics here were a nimble script, an effective score, solid characterizations, good pacing, smooth and selective color photography.

Key Workers Are Stockholders

4 John Bransby announces the incorporation of his organization under the name John Bransby Productions, Ltd., to continue the production of motion pictures for commerce and industry.

Officers and directors of the new corporation are: John Bransby, president and executive producer; John Campbell, vice-president in charge of production; Mae Reynolds, treasurer; and Lee Stenstrom, secretary. Other directors are Michael A. Carlo, Robert Whittaker and David M. Jacobson. Offices of the company are at 1860 Broadway, New York City.

Under the reorganization, all key employees have stock ownership in the company.

John Bransby has been motion picture producer for Esso Standard Oil Company for the past 25 years. He has made over 100 sales training, public relations and technical films for Esso and other affiliates of Standard Oil Co. (N.J.). His latest production is Caronia World Cruise, for the Cunard Steam-Ship Company.

John Campbell has had 15 years experience in films. He began as sound engineer for De Frenes Company, Philadelphia; later he worked as writer for Transfilm. and as writer-director for Loucks & Norling Studios.

Brochure on Film Animation Offered by Roger Wade, N. Y.

* Roger Wade Productions, Inc., is offering a new brochure on Animation in Company Industrial Films written by the company's animation and art chief, Charles Donald McCormick. The brochure is available on request to Roger Wade Productions, 15 West 46th Street, New York 36.

John Bransby Incorporates:

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Are They Singing Your Song?

MEMBERS of the Industrial Audio-Visual Association have a new song. The IAVA "anthem" was introduced recently at the business film executives' convention in Minneapolis and is reproduced on this page as a BUSINESS SCREEN "exclusive" through the courtesy of its creators, Cap Palmer (who wrote the lyrics) and

Jack Meakin (who adapted tl. music).

"That's Communication" was! contribution to IAVA from the Parthenon Pictures' staffers. copy of the music and lyrics available (while a limited supp lasts) if you drop a line to Parth, non at 2625 Temple Street, Ho lywood 26.

Announce 20 New Sound Films for Space-Age Physic

S OME 20 New sound motion pictures will be integrated with the first part of a space-age physics course being prepared for a testrun in 300 high schools during the coming academic year. Eventually, more than 50 films reportedly will be used in the course. Periodic evaluation of the course may involve the testing of an estimated 10,000 students.

Developed at the Massachusetts Institute of Technology, the pending film-fortified course will be the second full-scale visualized physics course to be launched in the current national quest for dynamic educational programs.

The films to be incorporated in the initial part of the new course are being produced by Encyclopaedia Britannica Films, Inc., Wilmette, Ill., which last year originated a multi-film physics course introduced in more than 300 high schools.

The new highly illustrated physics course was created by a group of scientists, teachers and education specialists working under the direction of Professor Jerrold R. Zacharias at M.I.T. Known as the Physical Science Study Committee, the group has been designing th course for the last two years, aide by grants from several foundation

In color and black/white, th films for the PSSC course will fee ture distinguished physicists led turing in particular phases (physics, plus demonstrations an visualized processes. The picture will be integrated with a radicall new text, newly designed labora tory equipment and an experimen filled lab manual.

In charge of the evaluation (the PSSC project will be Frederic L. Ferris, Jr., associate director (test development at Education: Testing Service, Princeton, N., Examinations on specific objective of each unit in the physics cours. were prepared by Ferris and give in eight experimental schools dur ing this year.

Also functioning in the evalua tion program will be a test on th general objectives of a secondar school physics course, a test equita ble to all students whether the have studied in the new course of the conventional course.

The National Science Founda tion is sponsoring summer insti tutes at five colleges for the 30

Film executives gather at Washington, D.C. opening of Allied Motion Picture Center. L to r: vice-presidents Robert W. Dudley, George F. Johnston, Thomas H. Burrowes, Philip





Here's the jacket and lyrics, now all you need is the music . . .

THAT'S COMMUNICATION

(The I A V Anthem)

INTRO VERSE:— The high-domed men of Sight ond Sound In this Association Discuss today, so gother 'round, A V Communication

INTRO CHORUS:-

It's today, yes today, It's I A V hey-hey, We meet today, but by the way, Whot is Communication?

1—The P R boys ore patient, they
Just wont cooperation;
They olways wont it yesterday,
Is that Communication?

CHORUS: — But today, hip-hooray, We're feeling good today, When I A V A brothers play, Oh, THAT'S Communication!

2—The Deoler's men must be equipped
With filmic inspiration;
The Sales Veepee will write the script,
Is that Communication?

CHORUS: - But today, etc.

3-We'll shoot this film in foreign climes, Oh boy! what a vacation; Who'll mind the store, on overtime?
Is that Communication?

CHORUS: - But today, etc.

4-We route the script to Egghead Row For tech evaluation;
They change our whole be-goddamned show,
Is that Communication?

CHORUS: - But today, etc.

5—We work all night for two weeks stroight To rush revised narrotion; And then they switch recording dates, Is that Communication?

CHORUS: - But today, etc.

6—The day we shoot the plant, the men look busy at their stations; They'll never look that way again, Is that Communication?

CHORUS: - But today, etc.

7-Jack Meakin's score is modern, cool, Reol Jazz improvisation;
But Prez con't hum the tune, you lool,
Is that Communication?

CHORUS: - But today, etc.

8-The picture's done, we stayed within This year's appropriation;
But oh, the prints weren't figured in,
Is that Communication?

CHORUS: - But today, etc

9—The top bross meets, a special deal, to screen our new creation;
Now who forgot the take-up reel?
Is that Communication?

CHORUS: - But today, etc.

10-The reel is tound, the preview club Awoits our presentation;
But first we lix the burned-out bulb,
Is that Communication?

CHORUS: - But today, etc.

—Our leader speaks, he'll love the sound Of lip synchronization; Oh Gowd, they spliced him upside down, Is that Communication?

CHORUS: - But today, etc.

12—The Premeer staff get writer's cromp Addressing invitations; They're down the chute without the stamps, Is that Communication?

CHORUS: - But today, etc.

13-We've got a hit, Ott Coelln has flipped, lt's oll one big ovotion; We've triumphed over Palmer's script, Thot's real Communication!

CHORUS: - But today, etc.

14—The Golden Reels, soy we, ore sour, We sneer of film citations; Unless one of them might be ours, Now, that's Communication!

CHORUS: - But today, etc.

15—Well, Boys, there would have been more dough For A V compensation; But—the stock dropped half a point or so, Well, that's Communication!

CHORUS: --- But today, etc.

FINAL VERSE

The song is done, the tole is told, A V's o great vocation; But, Dorling, I am growing old

CHORUS: - But today, etc.

cachers who will use the new SSC course next fall. At these nstitutes, the teachers will take pecial tests which will provide a pasis for evaluating the relation-hip between the achievement of eachers and the subsequent achievement of their pupils.



How to "buy" into debt . . .

'A Penny Saved" Defines the Meaning of Thrift

As a continuing sponsor of such ilms as *The King's X* and others, he Credit Union National Assoiation of Madison, Wisconsin, is amiliar to civic, social and business audiences all over the country

Latest in the organization's series of motion pictures is *A Penny Saved*, a 14½-minute film which sks—and answers—the intrigung question, "what is the true lefinition of thrift?"

Produced by Fenton McHugh Productions, Inc., A Penny Saved ells the story of three couples and heir different outlooks on the question of true thrift. All three families have about the same income and live in the same neighborhood, but their varying viewpoints on thrift make their lives quite different.

Two of the couples have diametrically opposed viewpoints, and the consequences of their mistaken ideas of thrift are depicted in a manner that is both instructive and

amusing. Through an ingenious blending of animation and live action, the story moves swiftly to its climax which, of course, is the definition of thrift.

A Penny Saved will be available in either b/w or color through Modern Talking Picture Service, Inc.

"Your Caddie, Sir"—Sales Training on the Fairway

☆ If the caddies at your favorite country club seem a little more eager and able to please this summer, a sponsored motion picture may have had something to do with it.

The film is Your Caddie, Sir (20 min., color), starring Bing Crosby and featuring such golfing stalwarts as Walter Burkemo, Horton Smith, and Chick Evans. It was produced for the Western Golf Association by Florez, Inc.

Purposes of the film are to help caddie masters teach young boys the finer points of being a top-notch caddie, to point out the educational and career opportunities under the Evans Scholars program; and incidentally, to show the playing members what to expect of a caddie.

Acrilan Carpet Sales Film Completed by Film Graphics

☆ Acrilan Carpet Has the Floor, a 12½ min. color sales training film, has been created by Doyle Dane Bernbach for its client, the Chemstrand Corporation. Supervising producer for the agency was Don Trevor. The producing company was Film Graphics, Inc.

The picture is aimed at carpet salesmen. Using a subjective camera technique, a new salesman is shown the merchandising aids and showroom demonstrations that may be used to sell carpets made of Acrilan fiber.

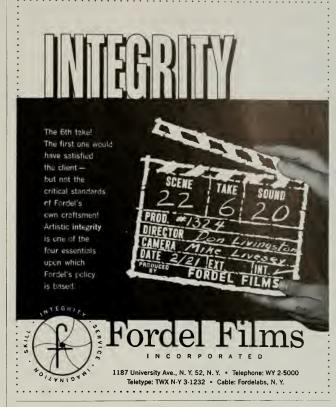


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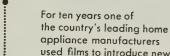
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U.S. Films on Atomic Energy:

(CONTINUED FROM PAGE FORTY-SIX) Lookout Mountain Laboratory, USAF. (20 min., b/w).

ATOMIC POWER AT SHIPPINGPORT

Design problems of the Shippingport pressurized water reactor and how they were solved. Produced for Westinghouse Electric Corporation by Audio Productions. (25 min., color).

HOMOGENOUS REACTOR EXPERIMENT II

Components, facilities and operation of an aqueous homogenous, forced-circulation, experimental power reactor. Produced by Oak Ridge National Laboratory, AEC. (20 min., color).

REACTOR FUEL PROCESSING

Chemical processing in the nuclear fuel cycle, as performed at Oak Ridge National Laboratory, Produced for Oak Ridge National Laboratory, AEC, by The Calvin Company. (20 min., color).

ARGONAUT

Argonne Laboratory's unique training reactor, used at the International School of Nuclear Sciences and Engineering. Design features, operation, and some applications. Produced by Argonne National Laboratory, AEC. (14 min., color).

FAST REACTOR PROGRAM

Some of the major features of Argonne's fast reactor program, involving Experimental Breeder Reactors I and II. Produced by Argonne National Laboratory, AEC. (36 min., color).

MEDICAL RESEARCH REACTOR

Design of Brookhaven National Laboratory's Medical Research Reactor, now nearing completion. Produced for Brookhaven National Laboratory, AEC, by Audio Productions. (20 min., color).

These Atomic Energy Films to Show in the U.S. Exhibit at Geneva:

Reactors

KINETIC EXPERIMENT ON WATER BOILERS

A demonstration of the inherent safety characteristics of aqueous homogenous reactors in the event of unforeseen release of large amounts of reactivity. Produced by Atomics International—AEC. (13 min., color).

ENGINEERING TEST REACTOR

The design and erection of the ETR at the National Reactor Testing Station. Produced for Kaiser Engineers by W. A. Palmer Films. (15 min., color).

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U. S. Films on Atomic Energy:

NAVAL RESEARCH LABORATORY REACTOR

Construction details, sequences of operation, and experimental utilization. Produced by Naval Research Laboratory.

OAK RIDGE RESEARCH LABORATORY

A tank type, homogenous reactor immersed in a pool, designed to operate at 20 megawatts. Produced by Oak Ridge National Laboratory, AEC. (20 min., color).

CORE DISASSEMBLY AFTER MELTDOWN

Removal of the Mark II core from the Experimental Breeder Reactor I, showing the hot laboratory techniques used to separate and recover enriched fuel from the blanket material. Produced by Argonne National Laboratory, AEC. (12 min., color).

EXPERIMENTAL BREEDER REACTOR I, MARK III

Fabrication of the Mark III core and its installation in EBR I. Produced by Argonne National Laboratory, AEC. (13 min., color).

ZERO POWER REACTOR III

Methods of studying fuel configurations and their effect upon the critical assembly. Produced by Argonne National Laboratory, AEC. (10 min., color).

ARMOUR RESEARCH REACTOR

Design, construction and operation of the first private nuclear energy reactor designed specifically for industrial research. Produced by Atomics International. (16 min., color).

M.I.T. RESEARCH REACTOR FACILITY

Description of the research reactor now under construction at the Massachusetts Institute of Technology. Produced for ACF Industries by Ballantine-Horter, Inc. (15 min., color).

VALECITOS BOILING WATER REACTOR

Start-up and operation of the 30,000 Kw (t) power reactor at Pleasanton, California. Produced by General Electric Co. (10 min., color).

DRESDEN NUCLEAR POWER STATION

Progress report on the 180,000 Kw (e) boiling water reactor at Morris, Illinois. Produced by General Electric Company. (10 min., color).

(Films on Fuels & Processing next month)

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• NEW JERSEY •

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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthue Audio Visual, Sales and Service, 945 S. Montezuma Way, W. Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA Association Films, Inc., 799

Stevenson St., San Francisco.

Photo & Sound Company, 116

Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Orcgon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

Age of Architecture:

(CONTINUED FROM PAGE 39) any thinking today. We would be copying them. But now, something has to be done with these new materials."

Victor Gruen overlooks the city of Fort Worth from a high vantage point and talks about "the meleof machines and flesh" brought about by traffic congestion. He reveals his plan for redesigning downtown Fort Worth with all vehicular traffic confined to the rim of the district and moving sidewalks and escalators transporting citizens to the downtown area.

From the deck of an aircraft carrier, Buckminster talks about his aluminum geodesic dome as a helicopter lifts it from the deck. Fuller stresses the need for considering weights of buildings when designing them, just as in ship and aircraft construction.

Problems of slum clearance, urban and suburban developments, business construction, traffic, etc. are all touched upon in the film. Henry R. Luce, editor in chief of Time Inc., refers to the present challenge facing us, namely, the shaping of civilization. In conclusion, he states, "We will meet that broader challenge. We will succeed in creating the first modern, technological, humane, prosperous and reverent civilization. This creative response to challenge will be most vividly expressed in and by architecture.

The New Age of Architecture was first shown on the occasion of the recent 100th anniversary of the American Institute of Architects. Of especial interest to architects, students of architecture, city planners, and business groups, the film is also available on free loan to the general public through the American Institute of Architects, 1735 New York Avenue, Washington 6, D.C. It has been cleared for use by tv stations.

SITUATION WANTED

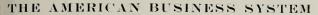
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A Film Guide for Management

99 Motion Pictures and Slidefilms on Communications in Business; Employee and Public Relations, Marketing and Industrial Research



Competitive Free Enterprise at Work; Capital as a Creative Force; the Role of Credit and Investment

The American Adventure, 13 films, 121/2 min. each, b/w, National Education Program. Film titles include: The Beginning at Plymouth Colony, Our Two Great Documents, The Structure of the American Way of Life, The Fall of Nations, A Look at Socialism, A Look at Communism, A Look at Capitalism, America's Distribution of Wealth, Spirit of Enterprise, The Secret of American Production, The Profit System, Security and Freedom, The Responsibility of American Citizenship. Source: NEP-purchase, series, \$650, each, \$50; rental, each, \$2.00.

Big Enterprise and the Competitive System, 40 min., color, Encyclopaedia Britannica. Charts the development of big business, its relationship to competition, its role in the economy. Source: EBF — purchase, \$295; rental, \$13.

The Big Train, 30 min., color, New York Central System. As explained in the film by New York Central's president, Alfred E. Perlman, this picture is intended to emphasize that the government should give the railroads a better chance to compete with other forms of transportation. Though many railroads are in financial jeopardy, the film argues, the railroads are vital and must survive. Method improvements are seen as part of their fight to survive. Research, pushbutton operations, automatic teletype, IBM equipment, electronic traffic control, and the night ride of an Early Bird freight train illustrate today's forward-looking railroad. Source: Modern. (Available in Central's 11-state territory.)

Credit — Man's Confidence In Man, 33 min., b/w, Dun & Bradstreet, Inc. The story of the role of the individual and company credit in our nation's economy. Opening with a small boy who buys a penny fish hook on credit, the chain of transactions resulting from this purchase

shows how movement of goods from raw material to consumer is accomplished by credit transactions. History of credit and credit reporting, plus how credit of individual or company is recorded for information and convenience of those doing business with them is shown. Source: Modern.

Crisis in Lindenville, 27 min., b w, National Association of Manufacturers. Stockholders of "Handcraft Tools, Inc.," a smalltown manufacturing firm, want to sell out to a large machinery manufacturer, Handcraft's president, Fred Hickman, thinks the small company owes loyalty to Lindenville, a town which has been the company's friend for 50 years. Hickman also faces tough competition from a new tool manufacturer. The film shows how he solves his firm's financial problems and develops better products and greater security for his employees, A documentary of the problems of management. Source: NAM.

Crossroads, U.S.A., 25 min., b w, American Petroleum Institute. Suspenseful story of five people drawn together by fate on a dark, stormy night. Seeking shelter in a crossroads gas station, they find themselves taking part in shaping the destiny of a bitter youth tempted by "easy money." Flashbacks recall important events in their own lives which reveal the wonderful opportunity for selfadvancement in our land of freedom. Source: Modern.

Destination—Earth, 13½ min., color, American Petroleum Institute. Animated cartoon depicting a controlled enterprise system on another planet ruled by Ogg the Exalted, a non-free enterpriser. He is reformed when Ogg-man Col. Cosmic returns from his earth visit and spreads the news about advantages of free industrial competition (and oil industry) as he saw it. Source: Modern.

Enterprise, 31 min., b w, Cluett, Peabody & Co., Inc. The story of the rebirth of a small southern town from possible extinction to economic independence and new vigor. A true documentary on how community action can create civic development; the how's and why's of economic change in the South, and the American free enterprise system in action. Source: Modern.

Everybody Knows, 15 min., color, U.S. Chm. Comm. Analyzing the recession paradox of higher prices and widespread unemployment, this film says that wages and prices must be gaged to productivity: even higher wages

without increased productivity and sales begets higher prices; the inflation of prices without product improvement causes buyer resistance and business failure. These points are made in the experience of Bill Richards who tries to learn why he lost his job, why the factory closed.

Source: Chamber of Commerce-

available on 3-day rental, \$5.00;

full week, \$10.00.

It's Everybody's Business, 22 min., color, U.S. Chamber of Commerce and E. I. du Pont de Nemours & Co., Inc. Animated cartoon illustrating how freedoms guaranteed by our constitution have enabled American business and labor to outproduce the world. Helps correct general misunderstandings about business by explaining how profits and individual investments help create jobs; how competition keeps prices down and value high; how advertising creates demand and continued supply; how government should function in free economy to everyone's best interest. Source: Chamber of Commerce - purchase, \$130.00; rental, \$15.00 per month or less.

It's Your Decision, 42 min., b'w, American Economic Foundation. High earnings and sufficient depreciation allowances are shown to be necessary for the expansion and replacement of the tools of production. Source: AMA —rental, \$35.

Legend of Dan and Gus, 26 min., color, Columbia Gas System. The responsibilities of management are outlined in a comparison of the problems of a manufacturing firm and a government-regulated utility. Source: Modern—available in seven eastern states and Washington, D. C.

The Littlest Giant, 14 min., color, National Consumer Finance Assn. Animation explains how the American consumer is the real giant in our economy. The way our credit and loan system

A PREFACE FOR

☆ Titles on these pages are arranged by subject interests, include both 16mm sound motion pictures and 35mm sound slidefilms. These types of projection equipment are prerequisite to their company use.

Most titles listed are available on a free loan basis (requiring only payment of shipping charge) but some may be rented, at stipulated terms, or purchased outright. Preview arrangements may be made on purchase prints, according to

THE FILM USER

policies established by the individual sources.

Principal sources of films are provided on final pages of this listing; it is advisable to allow plenty of time in advance of showing date, especially when requesting free loan films.

Arrangements for an effective film screening should include a well-ventilated room; comfortable seating; and efficient projection operation.

FILMS FOR MANAGEMENT:

THE AMERICAN BUSINESS SYSTEM

works to make purchasing cash available to him is illustrated, plus the history of the consumer credit and loan system. Also explains the Small Loan Law. Source: Modern.

The Man in the Doorway, 31 min, color, American Cyanamid Company. A ghost, a prosperous farmer and a scientist appearing in symbolical sets explain the importance of conservation—as our resources diminish and our needs increase. The dynamics of science in conservation is emphasized. Science, particularly chemstry, is improving resource usage and is developing products which supplement natural resources. Sources: Modern for group showings, Sterling for tv.

People, Products and Progress; 1975, 28 min., color, U.S. Chamer of Commerce. A slide-motion picture depicting the world of omorrow for industry, transporation, business, and the houseolder. Artwork shows the new evices which will speed work, reate greater leisure and better iving for all. A testimonial to he imagination and productive ower that come from America's ree enterprise system. Source: hamber of Commerce hase, \$125.00; rental, \$15.00 per reek or fraction thereof.

The Right to Compete, 13½ min., color, Association of American ailroads. Animation shows how trisans, industrialists, merhants and businessmen have elped make our country strong, ree and secure by producing etter products under the stimulif competition. This theme is rested in the film to the present and it in the film to the present onditions of transportation and ae railroads' fight for the "right to compete." Source: Assn. Films, terling.

hare in America, 24 min., color, Sunray Mid-Continent Oil Co. ramatizing the theme, "people's the pitalism," this film depicts the ole of service station operators the nation's economy and nows that a company's stock-olders may be ordinary workers ho save and invest their money corporation shares. The instrial "boss" is seen as a man ho works hard, raises a family, mys taxes, goes to church and is repected by his associates. Nartor Walter Cronkite answers

criticisms of captalism made by a young critic. The film shows how shareholder investments finance the company's future. Source: D-X Sunray.

Small Business U.S.A .- The Story of Main Street, 30 min., b w, Dun & Bradstreet, Inc. For the guidance of small business management, this is a picture of small businesses as viewed by an accountant. The accountant. George A. Hester, asks: "Is there a formula for success in business?" Assisted by a lawyer, a banker, a Dun & Bradstreet credit reporter and several business men, Hester visually forms his answer. In visits with small business men, the accountant discovers how problems are met -successfully and unsuccessfully. He sees the different situations in a drug store, a boys' wear store, a machine shop, a hardware store, a grocery store. Source: Ideal-rental fee, \$2.75.

The Story of Creative Capitol, 14 min., color, U.S. Chamber of Commerce and E. I. du Pont Nemours & Co., Inc. Using a whimsical story, the film illustrates, explains and interprets the function, origin and significance of capitol investments in our economy. Alf the Elf brews a magic sleeping potion for those who want to get away from the hectic modern world. Rick Van Winkle wants some because he feels he doesn't fit in this world of "high finance." Alf's illustration and explanation of the individual's investments as an important and major force of our economy brings out the points of the capitol investment story. Semi-animation is used. Source: Chamber of Commerce - purchase, \$110.00; rental, \$15.00 a month.

Yardsticks for Tomorrow, 27 min., b w, Sears Roebuck Foundation. Five "yardsticks" with which a company may measure its present and future achievements in a free competitive economy. Source: Modern.

Your Share In Tomorrow, 27 min., color, New York Stock Exchange. A history of the New York Stock Exchange and a view of the Exchange's importance in the development of the nation's economy. The film explains the Exchange-investor relationship. Source: Modern.

COMMUNICATIONS IN BUSINESS

Improving Conferences and Meetings; Development of Executive Leadership; Principles of Communication

All I Need Is a Conference, 28 min., b w, General Electric Co. How to conduct a conference, taking into consideration the individual's personal and business problems which he brings along with him to the conference table. In a semi-humorous vein, the story shows how one conference leader leads but doesn't dictate, and gets these individuals to work together as a group to solve the problem brought up. Source: Strauss - purchase, \$165.00 with two session Trainer's Guide and Primer on Meeting Leadership.

The Communications Casebook, 10 min., each, b w, Henry Strauss & Co., Inc. Four short films deal with specific aspects of the problem of communication between executives and supervisors and their employees. Titles: The Case of the Tuned-Out Mind, The Case of the Wrong Wave-Length, The Case of the Silent Yell. Leader's Guides for four sessions included with purchase of set. Source: Strauss — purchase, \$75.00.

How Not To Conduct a Meeting, 10 min., b'w, General Motors Corp. Lemuel Q. Stoopnagel, well-known radio and movie comic, burlesques common errors and omissions so frequently encountered in poorly planned meetings. Typical faults included are poor acoustics, poor ventilation, interruptions, inadequate planning. Informal luncheon gatherings and other similar meetings are the type discussed. Source: GM.

Fifty Heads Are Better Than One, 30 min., color, sd slidefilm, McCormick & Company, Inc, The sponsor's multiple management system is explained, following which there is a question-answer period. Source: McCormick.

Mr. Finley's Feelings, 10 min., color, Metropolitan Life Insurance Company. A cartoon cue for an exploration of methods for dealing with "stress" situations, personal relationships. Source: Metropolitan.

Person to Person Communication,

14 min., color, b w, McMurry-Gold Productions. Good listening habits are exemplified in employer-employee conversations and the misunderstanding caused by not listening is noted. Source: McMurry—purchase, color, \$200, b w, \$100.

McKesson Management Development Program, 15 min., color sd slidefilm, McKesson & Robbins, Inc. A visualization of M & R's program of organization, planning, performance review, inventory and personal development; supplemented by brochures on self-development. Source: McKesson.

Our Invisible Committees, 25 min., b w, National Training Laboratories. How social pressures affecting the members of a meeting operate against the cooperation and decision objectives of a meeting. Source: NTL—purchase, 885.

Production 5118, 30 min., color, Champion Paper and Fibre Co. Using the technique of a "story within a story," this film discusses a basic human relations problem-communications. Players sometimes portray people in the story, sometimes themselves. A valuable lesson emerges from this treatment: only in an understanding atmosphere can ideas be transmitted fully and clearly to business associates and friends, and thus voluntary cooperation be achieved in work. Source: Modern.

The "Snowball" Conference, 12 min., color, Allan H. Mogensen. A portrait of the redundant executive. He wastes conference time by poor planning. His conference rumbles downhill gathering new members as it goes but getting nowhere. For contrast, the film shows the correct way to call a conference. Source: Mogensen—purchase, \$85.00.

Training Is Good Business, 20 min., b w, Goodyear Tire and Rubber Company. Intended to motivate business men toward a program of systematic training of their employees for greater efficiency and production. Source: Modern.

The True Security, a film training kit with supplementary reading material, Mutual Benefit Life Insurance Co. An eightmeeting session kit of motivational and training aids, this unit includes the following subject titles: The Time Is Now, Teamwork, Planning, Financial Planning, Integrity, Craftsmanship, Leadership, Communications, Strengthening Management Skills, Developing Subordinates. Source: Mutual.

Woodward Way, 30 min., color, Woodward Governor Co. Pictures the sponsor's concept of "industrial family living." which is intended to let employees share in management of the plant and to afford agreeable working conditions. Source: Woodward.

The "Yes-Man" Conference, 12 min., color, Allan H. Mogensen. A caustic showup of the "tell 'em" boss who monopolizes his staff meetings. Only his yes-men participate . . . he figures they are the only bright ones on his team. Later, the boss realizes that he's not getting the full benefit of the organization's brain power. He starts using the staff's

talents. Source: Mogensen—purchase, \$85.00.

You Decide, 27 min., color, The Ohio Oil Company. Employing television quiz show format, this documentary shows the kinds of questions faced from day to day by the sponsoring company's management. A public relations effort, this picture could be useful to other managements in familiarizing their employees and communities with company problems. The film indicates that the successful operation of a company is not the automatic result of a changeless formula. Pat answers are not supplied but the importance of managerial decisions is underscored. Source: Modern.

FILMS ON EMPLOYEE RELATIONS

Labor-Management Problems and Attaining Cooperation

Arbitration. 30 min., b w, American Management Association. An actual arbitration session between SKF Industries and the United Steelworkers of America, Local 2898. Source: AMA—purchase, \$195; rental, \$30.

1104 Sutton Road, 30 min., color, Champion Paper & Fibre Co. This challenging 1958 film deals frankly with its theme: "to get more of what you want, you must produce more of what other people want." Through its principal character, viewers are shown how attitudes, cooperation and understanding can improve the industrial climate. Source: Modern (released Aug. 15).

Examining the Will to Work, sound slidefilm, 14 min., color, Henry Strauss & Co., Inc. Cartoon images and narration translate some more recent findings of management specialists on how to help people climb to higher levels of job performance and satisfaction. Approaching the problem from the supervisor's viewpoint, the film covers many factors of humanrelations skills of leadership -"job climate," such as how men feel about their jobs, how they feel about the group they work with, how they feel about their immediate supervisor. Trainer's Guide accompanies film. Source: Strauss—purchase, \$75.00.

More Than Telling, 23 min., b w, New York Telephone Co. The problems of communication between employees and supervisors is dealt with in this production. A typical supervisor is shown, in a series of dramatic vignettes, dealing with employees' "need to know". How their morale and effectiveness is effected when this need isn't satisfied and its communication to the public outside, is strongly stressed. Although for telephone employees, film can be used in most all organizations. Source: Bell.

Supervisory Problems in the Office Series, sound slide, color, McGraw-Hill Book Co., Inc. Two sets of six productions dealing with various problems of supervising office employees. Each dramatizes a human relations problem of the type which can disrupt offices and ends with a question meant to provoke discussion of the problem by viewers. Titles - Set 1: Understanding Employee Viewpoint, Error-Correction Talk, Motivating the Long-Service Employee, Orientation and Induction, Combating Job Monotony, Excessive Supervision. Titles-Set II: The Corrective Guidance Talk, Developing Team Spirit, Easing a Disappointment, Making Compliments Count, Overcoming Resistance to New Methods, Rating Employee Performance. Source: McGraw - purchase; Set I-\$75.00, Set II-\$125.00.

Working Together, 23 min., color, b w, Encyclopaedia Britannica Films, Inc. Mutual understanding is attainable and worth the effort as seen in a case history of labor-management relations in an industrial concern (film originally produced for The Twentieth Century Fund). Source: EBF — purchase, \$100; rental, \$4.50.

You Are There at the Bargaining Table, 50 min., b w, American Management Association. From a

FILMS FOR MANAGEMENT

You... at the Bargaining Table: closed-circuit telecast, this is an unrehearsed session of new-contract negotiations between Rogers Corp. officials and representatives of the International Brotherhood of Paper Makers (AFL); film works with conference kit. Source: AMA — purchase, \$185.

You and Labor Law, 30 min., color, sd slidefilm, Employers Labor Relations Information Committee. An exposition in two parts: 1—History and Development of Labor Law; 2—How a Labor Law Works — interpretations of the Taft-Hartley Law. Source: Employers — purchase, \$40.

PUBLIC RELATIONS FOR INDUSTRY

How PR Works in Principle and Practice for Business

Company Manners, 20 min., color, Union Pacific Railroad. "Good communications with the public is everybody's business.' this Union Pacific motto is fulfilled by all levels of workers is shown in an exposition of the railroad's Press, Radio and Television department. The pattern of Union Pacific's pr staff activities is inter-related with good service throughout the railroad which provides public relations in depth. The conductor, the reservations clerk, the freight salesman, office workers, section hands help make friends of the public. Source: Union Pacific.

Disaster File - Hurricane Audrey, 15 min., color, National Board of Fire Underwriters. Showing how the NBFU responded to the storm of damage claims which came in the wake of Hurricane Audrey, this film provides an example of large-scale emergency business operation. Hurricane Audrey devastated coastal Louisiana. Civil Defense forces, the Red Cross and the Salvation Army rushed to the rescue. In a few days, 360 adjustors were at work in the area. In 29 days, 90% of the storm-born claims had been processed and \$25,000,-000 had been paid to policy holders. These fast payments meant reconstruction could begin immediately. Source: Bureau C.

For Immediate Action, 18 min., color, Bell System. Designed to impress users of PBX systems with the importance of answering their phones promptly, placing calls personally by number and staying on the line. A newly appointed executive in a company finds his new office's PBX service below the standard of his former branch. He finds how service slows when people fail to answer their extensions promptly; that it is common practice to place calls by name and address rather than number; that many employees

ask their secretaries or the PBX attendant to call numbers and ring them back when the call goes through. When an important customer cancels all business because of these poor phone habits, the executive dictates a memo to the company president urging immediate action policy of prompt answering, placing calls personally by number, and staying on the line. Leader's Guide and folders for audience distribution available. Source: Bel!.

The Friendly Way, 23 min., b w, The Bell System. Stresses the public relations-business value of good service, courtesy, friendliness, dependability, accuracy, promptness. Source: Bell.

Good Business, 30 min., color, Champion Paper & Fibre Company. A documentary of a large company and its many neighbors —a study of human values in business. Source: Modern.

Management Looks at Externals, 30 min., b w. Remington Rand Div., Sperry Rand Corp. Vicepresidents of six companies discuss the value to their firms of external publications. Source: Remington.

Public Relations for Business and Professional People, 11 min., color. sd slidefilm. Pat Dowling Pictures. Mapping public relations fundamentals for small companies and professionals, this film defines communica-



FILMS FOR MANAGEMENT

Public Relations for Business: ions and public relations techniques and suggests application deas. Source: Pat Dowling purchase, \$20.

Phanks for Listening, 30 min., b w, The Bell System. The brincipal character gets off to a had start one morning due to his moor phone manners. In the sequences following his phone talks to him, suggesting he put himelf in the place of others in his rganization to handle some of the calls they receive. He subequently assumes roles ranging rom stock clerk to boss. As he egins to see the importance of roper phone usage, his phone uggests he handle several dif-

ferent difficult calls which might be handled in several kinds of businesses. He becomes a doctor, hotel room clerk, railroad information clerk and department store adjuster. He corrects his ways and begins his day in a more pleasant and efficient manner. Source: Bell.

The Voice of Your Business, 11 min., color, The Bell System. Animated cartoon presents telephone courtesy practices in a humorous but effective way for executives and employees of business organizations. Depicted are many of the bad telephone habits which cause ill-will and lose orders. Source: Bell.

MARKETING: THE OUTLOOK AHEAD

Urban and Rural Developments Promise a Bright Future for Business; Marketing in This "Air Age" Economy

he Bright Promise of the American Farm Market, 12 min., olor, Fortune Magazine. Aniated cartoon gives close look t figures which show that the ajority of cash farm sales and arm purchases are from less nan half the farmers in America. ow these farmers are also busiess men, experts in use of credit, nemistry and internal combuson machines, and willing to ake capital commitments relave to their own resources that ould stagger General Motors is lown. These farmers are dealt ith in terms of demand for food, echanized farming, improved chniques, resources, and methls and research. Glowing picre of future for these farmers presented. Source: Fortuneree-year lease, \$275.00 (limited imber of preview and one-time an prints available).

hallenge To America, 28 min., b/w, Assn. of National Adversers and American Assn. of Adertising Agencies. Looks at next of years and defines the route richer life as "integrated and cative marketing." With such arketing, companies can help ise the average income of merican families to an all-time gh. Stress is on effective marting as the answer to fears of erproduction and unemployment. Source: ANA and AAAA—irchase, \$75.00.

ne Changing American Market, 20 min., color, Fortune Magane. Semi-animation presents a oad survey of recent marketing trends, details the revolution in incomes which reshape the market, highlights mass migration to suburbs as new marketing area, and examines each major market for goods and services, i.e. each of the major ways Americans spend their money. Source: Fortune—purchase, \$300.00 (limited number of preview and one-time loan prints available).

The Dynamic American City, 26 min., color, U.S. Chamber of Commerce. The story of the changes taking place in American cities-the horsedrawn cart gives way to motorization and slums surrender to wreckers hammers for modernization. Reason for congestion, blight and trends of central business districts shown. What is being done in many cities to fight deterioration through local initiative is pictured. Source: Chamber of Commerce - purchase, \$150.00; rental, \$15.00 per week (rental fee applicable to purchase price within two weeks).

Industry's Decisive Decade, 15 min., color, Fortune Magazine. Semi-animation is used to present a market analysis of the 10 year outlook of purely industrial goods and services (as distinct from consumer goods.) Among questions asked and answered are: Will present high level of industrial sales be maintained? Why are industrial producers considered the most crucial segment of our economy? How "depression-proof" is our economy? etc.

Also answered is question of marketing opportunities for industrial producers in long-range plans of consumer goods manufacturers. Source: Fortune — three-year lease, \$275.00 (limited number of preview and one-time loan prints available.)

The Jets Are Here, 19 min., color, Boeing Airplane Co. Pictures the present dawning of jet-age commercial aviation. Problems of jet service are considered and solutions indicated. The jet plane's adaptability to existing airport facilities is shown and flights from Seattle to Washington, D. C. and Los Angeles dramatize jet transport speed. Source: Boeing.

Opportunities Unlimited, 18 min., color, Life and Fortune Magazines. Animation and live action are combined to point out to manufacturers, processors, and retailers of consumer goods that increasing population means increasing demand. Because goods resulting from enormous productive capacity must be sold, the key to continuing prosperity becomes marketing. Underscoring middle income families as basis for most demand, the film outlines forthcoming opportunities for business in images, dollars and cents. Available in two forms -consumer goods viewpoint and industrial goods viewpoint.

Source: Fortune — purchase, \$300.00 (limited number of preview and one-time loan prints available).

People, Profits and You, 25 min., color, American Newspaper Publishers Assn. Challenge to business of a vastly growing productive capacity plus increasing population and disposable personal income is major theme of film. Marketing approaches proved successful in today's highly expanded economy and competative market featured. Selling technique changes and trend toward self-service away from retail salesmanship and its corresponding burden on pre-selling through effective advertising is discussed and illustrated. Point is made that sales campaigns must be geared to present market with eye to future growth. Source: Bureau of Advertising.

Ship Best Way, 28 min., color, United Air Lines. Dramatizes the advantages of using air freight in national distribution programs. Drawn from case histories, the action builds around a traffic manager whose company needs to lower operating expenses to meet competition. Using air freight, the company is able to change its distribution program and effect savings. Source: United

AMERICA AND WORLD MARKETS

A Changing Liberia, 221/2 min., color, Firestone Tire and Rubber Company. Shows the modern emergence of Liberia, founded in 1847 by freed American slaves. Liberia is seen as an independent, self-governing African state where material and cultural living standards are rising rapidly. The wealth and security provided by the rubber industry is shown as a component of Liberia's political independence, economic improvement and cultural development. How old and new ways blend and how the new Liberian worker and his family adjust to the modern economy's environment is depicted. Rubber represents 75% of the country's export but the film also notes the other natural resources giving growth to Liberia's export economy. Source: Assn. Films.

Lifelines U.S.A., 26 min., color, Committee of American Steamship Lines. The role of international commerce in the nation's economy and in world relations is accented in this documentary of U.S. merchant ships and the areas they serve. Carrying cargoes between ports of call, merchant seamen and ship owners form long links in the lifelines of international enterprise. Together with farmers, factory owners, businessmen and others who provide goods, services and facilities for world trade, the merchant shippers, interviewed in the film, help maintain and expand economies and strengthen ties a mong nations. Source: Assn. Films.

The Living Circle, 131/2 min., color, United Fruit Company. Live photography and animation tell this story of North and Central America's economic interdependence. Mayan art is used to suggest that the decline of the Mayan civilization possibly was due to isolation from the rest of the world. Presented is a circle in which: the flow of coffee, bananas, abaca, cacao and palm oil northward earns money for Latin America as well as U.S. enterprise; the flow of U.S. private capital into Latin America helps the tropical land to prosper and modernize; the export of Latin American produce and the imThe Living Circle: continued port of manufactured goods build a better life for Latin Americans. Source: Assn. Films.

Partners in Progress, 19 min., color, Sears, Roebuck & Company. In scenic Latin America, this documentary shows how a U.S. retailing company is expanding operations south of the border, how the company meets its responsibilities to the host countries. Source: Modern.

FILMS ON ADVERTISING & SELLING

(Also see Business Screen Lists of Sales Training Films)

Bradshaw's Billions, 26 min., color, Eastman Kodak Company. Starring George O'Hanlon, alias "Joe McDoakes," as "George Bradshaw," this educational fantasy presents the story of various printing processes and their application in advertising campaigns. The whole concept of graphic arts, not exclusively the how link between local and national advertising works and also merits of illustration, is presented, with stress on photography's role in process, layout, etc. Source: Kodak.

The Direct Mail Story, 16 min., color, Reuben H. Donnellev Corp. Animated cartoon explains mail advertising is created and campaigns planned by following local mailings. Shows how direct how nationally compiled consumer lists can be refined for such a campaign in the mythical "Z" Corp. Source: Donnelley or Direct Mail Ad.

The Magic Key, 20 min., color, Raphael G. Wolff Studios, Inc. Shows the development of advertising from ancient to modern times, then illustrates the relationship of American industries growth to advertising. It delves deeply into specifics of the media which focus the wares and ideas of manufacturers into the conthe distributor and salesman. Source: Wolff - purchase, \$200.00.

The Man Who Built a Better Mousetrap, 181/2 min., color, Standard Oil Co. of Indiana. Animated cartoon combined with live action promotes mass advertising as an economic concept. Shows why mass advertising is the fastest and most economical means of selling products, services and ideas. Source: Standard.

SELLING AS A CAREER

Career Calling, 27 min., Chevrolet Div., General Motors. Candid interviews with college students provide a live news quality in this timely sales recruitment picture. The students' reasons for avoiding the million sales job opportunities in today's economy are contrasted with the professional viewpoints given by successful salesmen. Several top corporation executives who started as salesmen also emphasize the opportunities. The film is narrated by John Daly, tv commentator. Source: Jam Handy.

Importance of Selling. 20 min., byw, Encyclopaedia Britannica Films, Inc. Illustration of selling's vital role in business, the structure of the sales organization, the sales executive's duties and the work of salesmen. Source: EBF - purchase, \$100; rental, \$4.50.

INDUSTRIAL PRODUCTION & CONTROL

Films on Automation, Purchasing, Inflation & Control

Automation, 84 min., McGraw-Hill Book Company. Presented by Edward R. Murrow and Fred W. Friendly, co-producers of television's See It Now, this documentary features a range of viewpoints on the potentials of automation. Contrasted are the views of a union worker, a college professor and a business executive. Appearing are Professor Gordon Brown, head of the Department of Electrical Engineering, M.I.T., and Thomas J. Watson, Jr., president of International Business Machines. Included is a report on automation in use in several industries - automotive, aviation, baking, electronics, oil refining,

plastics, television, steel. A Russian application is shown. Source: McGraw-Hill-purchase, \$275.00 per print.

Industrial Purchasing, 21 min., color, b/w, Encyclopaedia Britannica Films, Inc. A review of the function of a purchasing director which depicts the necessity for teamwork between purchasing and other departments. Source: EBF — purchase, color, \$200, b/w, \$100; rental, \$7, \$4.50.

Inflation In Business, 36 min., color, Arthur Andersen & Co. Deals with problems concerning

FILMS FOR MANAGEMENT

Inflation in Business: continued allowances for depreciation-as affected by accounting theory and income tax law; inflation's effect on a company's profit. Source: Andersen.

Numerical Control, Industry's Advanced Production Method. 21 min., color, Boeing Airplane Co. Planned for technical and laymen audiences, this film explains the numerical control method of automatically machining complex parts, using punched or magnetic tape for electronic direction of all cutting operations. The processing of a typical part is detailed: original engineering drawings, how cutter paths are plotted, calculation of their three-dimensional descriptions, translating the description into tape commands via electronic computers, and the actual machining operations. Source:

REPORTS ON INDUSTRIAL RESEARCH

The Constant Quest, 28 min., color, Gulf Oil Corporation. Industrial research is exemplified in this study of the scope of operations at Gulf Oil Corporation's research center at Harmarville, Pennsylvania. Depicted is the constant quest by more than 1,500 employees who do research in many areas of the oil industry. This research ranges from new insecticides to nuclear science, it develops an airborne magnetometer for oil exploration, a "profile printer" which cuts oil hunting costs, "In-situ combustion," which uses fire to recover oil. Source: Gulf Oil.

Man On the Land, 16 min., color, American Petroleum Institute. Animated cartoon tells story of

man's search for power to produce greater abundance, and for freedom to live in peace and enjoy the fruits of his labor Traces development of farming since cave man and dramatizes the production revolution that has made American agriculture our biggest business today. Film looks to the future, with its rich promise of plenty for all. Source:

A Story of Research, 19 min., color, E. I. du Pont de Nemours & Co., Inc. A resume of the types, purposes and techniques of research, highlighting teamwork. The film examines various aspects of a research project, how it is conducted, how research affects our lives. Source: Du Pont.

SOURCES OF FREE LOAN FILMS

Andersen - Arthur Andersen & Co., 67 Broad St., New York

Assn. Films-Association Films. Inc., Four Offices: Broad at Elm, Ridgefield, N.J.; 561 Hillgrove Ave., La Grange, Ill.; 1108 Jackson St., Dallas 2, Tex.; 799 Stevenson St., San Francisco 3, Calif.

Bell-The Bell System: AT & T Co., 195 Broadway, New York 7, and local Bell Telephone Co. general managers and pr depts. Boeing — Boeing Airplane Co., Box 1179, Post Office Box 3707,

Seattle 24, Wash.

Bureau of Advertising - American Newspaper Publishers Assn., 485 Lexington Ave., New York 17, or regional offices in Chicago, Detroit, Los Angeles, San Francisco.

Bureau C-Bureau of Communication Research, 26 W. 25th Street, New York City.

Direct Mail Ad-Direct Mail Advertising Assn., 381 Fourth Ave., New York 16.

Donnelley-Reuben H. Donnelley Corp., 350 E. 22nd Street, Chi-

Du Pont-E. I. du Pont de Nemours & Co., Inc., Advertising Dept., Wilmington 98, Del.

D-X Sunray-D-X Sunray Oil Company Advertising Dept.,

Box 381, Tulsa, Okla. GM - General Motors Corp. -Three Offices: Western States -GM Corp., 508 First Western Bank Bldg., 405 Montgomery St., San Francisco 4, Calif. N. Y. City Parcel Post Zone 1 and Long

Island-GM Corp., Public Relations Staff-Film Library 1775 Broadway, New York 19. All other states and part of N.Y. State not included in above-GM Corp., Film Library, GM Bldg., Detroit 2, Mich. Goodyear-Goodyear Tire & Rub-

ber Co., Audio-Visual Dept., Akron, Ohio; Motion Picture Dept., Los Angeles, Calif.

Gulf Oil-Gulf Oil Corp., Room 1300. Gulf Bldg., Pittsburgh (Cont'd on next page) 19, Pa.

FILMS FOR MANAGEMENT

SOURCES OF FREE LOAN FILMS

Jam Handy—The Jam Handy Organization, Inc. Five Offices; 1775 Broadway, New York 19; 310 Talbott Bldg., Dayton 2, Ohio; 230 N. Michigan Ave., Chicago 1; 2821 E. Grand Blvd., Detroit 11, Mich.; 1402 N. Ridgewood Pl., Hollywood 28, Calif.

Kodak — Eastman Kodak Company, Sales Dept., Rochester 4, N. Y.

McCormick -- McCormick & Company, Inc., Baltimore 2, Md.

McKesson—McKesson & Robbins, Inc., 155 E. 44th Street, New York 17.

Metropolitan—Metropolitan Life Insurance Company, 1 Madison Ave., New York 10.

Modern—Modern Talking Picture Service, Inc. Five Main Offices: 3 E. 54th St., New York 22; 210 Grant St., Pittsburgh 19, Pa.; 1224 Maccabees Bldg., Detroit 2, Mich.; Prudential Plaza, Chicago 1; 613 Flower St., Los Angeles 17, Calif. (23 other distributing libraries in major U.S. cities see phone book for local source.) Mutual—Mutual Benefit Life Insurance Co., 520 Broad Street, Newark 2, N.J.

NAM — National Association of Manufacturers, Film Bureau, 2 East 48th Street, New York 17. (Also from regional offices in Atlanta, Boston, Chicago, Detroit, Houston, Los Angeles, Minreapolis, Pittsburgh, Portland, St. Louis and San Francisco.)

Remington — Remington Rand Div., Sperry Rand Corp., Visual Aids Dept., 315 Fourth Ave., New York 10, and local offices.

Standard—Standard Oil Co. (of Ind.), Advertising Dept., 900 S. Michigan Ave., Chicago.

Sterling—Sterling-Movies U.S.A., 43 West 61st Street, New York.

Union Pacific — Union Pacific Railroad, Motion Picture Bureau, 1416 Dodge Street, Omaha 2, Nebraska.

United—United Air Lines, 36 S. Wabash Ave., Chicago 3.

Woodward—Woodward Governor Co., Rockford, Ill.

Exhibits at Brussels:

(CONTINUED FROM PAGE 39) But subjects which feature more or less static material such as a loop on education and one on architecture are not appealing in spite of interesting effects gained by editing.

Problem of Small Screens

Other subjects which feature landscapes and beautiful pictorial compositions are not as effective here as when projected on a standard large screen. The relatively small screen required for continuous rear screen projection is not an effective means of exhibition for this subject matter. Generally, the long panoramic shots are inappropriate, and conversely there cannot be too many closeups.

Originally the "loop films" were projected in clumsy, cone-shaped boxes mounted on a metal pillar and so located that the center of the screen was 615 feet from the floor. Each installation was a separate unit and was located alone or in small groups throughout the pavilion with little consideration for light conditions. Accordingly, at least half of the screens were bleached out by exterior light falling upon them most of the day. Furthermore, the sharp low corners of these contraptions were so located that a number of visitors suffered head cuts from inadvertently backing into them.

Installations Are Improved

The installations are now changed and improved. The new units are so designed that their screens are at eye level. And deep light baffles prevent an excessive fall of extraneous light on the viewing screen. Further, partitions have been constructed so that groups of these units can play together in a semi-enclosed area. Their effectiveness is magnified considerably.

But greater improvements could have been made, had there been time and funds for experimentation. One has only to visit the British Pavilion where the designers planned in advance for the inclusion of a similar exhibit to see what can be done. Our films are better; yet they are not as effective as a bank of 23 British "loop films" dramatically presented in a specially prepared area.

A third film exhibit of major importance is the documentary film program which has a broad and impressive representation in the U.S. theatre adjacent to the pavilion. Here film programs are scheduled for late morning, afternoon and evening showing when-

ever the requirements of the "live" Performing Arts programs give free time.

Over sixty subjects including hour-long TV kinescopes were shipped to Brussels for inclusion in this program. The films were originally divided into seven categories and eleven programs—each approximately H₂ hours in length.

The categories included: "People and Places", "Sports and Pas-times", "Science and Industry", "The Arts", "Americana", "The Documentary Classics" and "Medicine". A committee was appointed to select the individual titles and develop programs. Besides the writer, committee members were: Arthur Knight, film critic and author; George Stoney, president of Potomac Films, Inc.; Richard Griffiths, the Museum of Modern Art; and William Pain, Life Magazine,

The Barrier of Languages

The selection of subjects was made difficult by the necessity of choosing films which were meaningful without full comprehension of the spoken word: The films are projected only in English. But brief resumes of each subject, recorded in French and Flemish, are played to the audience before each film.

Unfortunately, this language barrier precluded consideration of many superb and desirable subjects—for example, some of the fine films on human relations produced by Henry Strauss and Affiliated Film Producers. It also made it impossible to submit kinescopes of some of our outstanding live TV dramatic shows for which there have been many requests.

But in practice, the programs selected and developed before the Fair opened have been only partially successful. Every subject has been played at least once before a good house and has been evaluated. On the basis of this, Mr. Andre Gregory, assistant to Jean Dalrymple, is developing new programs which are increasingly successful. It is expected that the film program will attract an average of three thousand visitors a day into the theatre.

Due to the transitory nature of the audience, long and or slow-moving subjects do not display holding power. Neither, apparently, do lengthy "nuts and bolts" lilms no matter how artfully done. But such totally dissimilar films as Esso's Energetically Yours, the classic Window Cleaner, In the Beginning, Echo of An Era and Helen Keller In Her Story have become staples of the documentary program.

FILM RENTAL & PURCHASE SOURCES

AAAA—American Assn. of Advertising Agencies, 120 Lexington Ave., New York 17.

AMA — American Management Association, Visual Ed. Dept., 1515 Broadway, New York 36.

ANA — Association of National Advertisers, Inc., 155 E. 44th St., New York 17.

Chamber of Commerce—Chamber of Commerce of the United States, Audio-Visual Service Dept., 1615 H Street, N.W., Washington 6, D.C.

EBF—Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Employers — Employers Labor Relations Information Committee, Inc., 33 East 48th St., New York 17, N.Y.

Fortune—Fortune Films, 9 Rockefeller Plaza, N.Y. 20.



Ideal—Ideal Pictures, Inc., 58 East South Water St., Chicago.

McGraw — McGraw-Hill Book Company, Text-Film Dept., 330 West 42nd St., New York 36.

Mogensen—Allan H. Mogensen, 45 West 10th Street, N.Y. 11.

McMurry — McMurry-Gold Productions, 139 South Beverly Drive, Beverly Hills, Calif.

NEP—National Education Program, 815 Center Street, Searcy, Ark.

NTL—National Training Laboratories, 51 Madison Ave., New York 10.

Pat Dowling—Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35, Calif.

Strauss—Henry Strauss & Co., Inc., 31 West 53rd St., New York 19, N. Y.

Wo!ff—Raphael G. Wolff Studios, Inc., 5631 Hollywood Blvd., Hollywood 28, Calif.

Editor's Note: This list will be available in reprint form at 25c a copy. Write Business Screen, Chicago 26, Illinois.



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Golden Opportunities

THE COVER THEME of this issue expresses our firm conviction that this year of domesic and world turmoil is also a time of Golden Opportunities" in many lines of endeavor. For those concerned with the advancement of the arts and science of idea communication, it is indeed a most challenging period.

The Congress has expressed its concern about lagging educational progress in the ciences, languages and vocational programs in the National Defense Education Act of 958. Title VII of this Act, providing for research and experimentation in more effective utilization of television, radio, motion pictures and related media for educational purposes" is fortified by an \$18 million appropriation.

There are other vast implications in this Act for all concerned with audio and visual nedia (see page 31) and this is most cerainly a time for sober judgment, honest appraisal and utmost cooperation.

Within this immediate field of business nd industrial films "and related media" uch experimentation and research must be ided in very way possible. Americans with kill and experience in every phase of audio-isual communication must serve if called ipon; advise, counsel and assist without reard to personal gain.

We do not overlook direct challenges to progress in sponsored films all around us. For example, the millionfold audiences in heatres, television and 16mm groups who re now accessible to sponsors of worthy ew films from industry, government and rade groups.

These "Golden Opportunities" also inlude specific media and methods such as creen advertising (page 32) and the efective, economical sound slidefilm.

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BUSINESS SCREEN

THE NATIONAL MAGAZINE OF AUDIO-VISUAL COMMUNICATION

Number 6 • Volume 19 • 1958

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Issue Six, Volume Nineteen of Business Screen Magazine, published September 30, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234. O. H. Coellin, Ir., Editor and Publisher. In New York: Robert Seymour, Ir., 489 Fitth Avenue, Telephane Riverside 9-0215 at MUrray Hill 2-2492. In Los Angeles: Edmund Kerr. 104 So. Caron-cleiet, Telephane DUnkirk 7-2281. Subscription \$3.00 at year; \$5.00 two years (demestic): \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.

CASE HISTORY OF A SUCCESSFUL PUBLIC SERVICE FILM*



*"HORIZONS OF HOPE" a live action-animation film in Technicolor Written and Produced for the ALFRED P. SLOAN FOUNDATION, INC. and the SLOAN-KETTERING INSTITUTE

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Nautilus Polar Journey Shown in New U.S. Information Film

* The Nautilus Crosses the Top of the World, a new 16mm sound motion picture release from United World Films, Inc., tells the epic story of this epic feat of last August.

The 9-minute U.S. Information Service film depicts the launching of the world's first atomic-powered submarine and her christening by Mrs. Eisenhower.

Cameras aboard the Nautilus have recorded the entire four-day voyage of 1,830 miles submerged, from Bering Strait to the Greenland sea, with actual sounds within the submarine, including Commander William R. Anderson's announcement to the crew at the moment the ship crossed the North Pole beneath the ice cap.

Information regarding non-theatrical use of the film may be obtained from United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29, N.Y.

Motion Picture Jobs Open With Federal Government

☆ The United States Civil Service Commission is seeking applicants for motion picture specialist positions paying salaries from \$4,980 to \$9,890 a year, in various Federal agencies in the Washington. D.C. area. Most of the jobs are for duty with the Department of Agriculture and the Department of the Navy. A few positions may also be filled in foreign countries.

Positions to be filled include producer-director, script writer and editor, and film editor. Only experienced applicants will be considered.

Full information concerning requirements is given in civil service examination announcement No. 157B, obtainable from post offices or from the U.S. Civil Service Commission, Washington 25, D.C. Applications must be filed with the Executive Secretary, Board of U.S. Civil Service Examiners, Department of Agriculture, Washington 25.

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... SOMETIMES TAKES US UNDERWATER!

Much of the new HIRAM WALKER picture was shot far beneath the surface of the ocean presenting problems not encountered in shooting on dry land. But topside or under water—the picture was the number one objective to the Wilding crew—who donned diving gear as easily as they put on clothes. Strong currents, sharks and barracuda notwith-standing, they captured exciting scenes for the film SECRET CARGO.

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Names That Made News In The Month

Schafer and Robins Named Senior VP's at Jam Handy

Appointments of Everett Schafer and Russell B. Robins as senior vice-presidents of The Jam Handy Organizations are announced by Jamison Handy, president.

Schafer, now senior vice-president in charge of planning and programming services, has been vice-president in charge of service



Everett Schafer

development. He has been with Jam Handy for 29 years.

Robins is resigning as vicepresident and director of Young Spring and Wire Corporation to rejoin Jam Handy, in charge of market development and merchandising services. Until he joined



Russell B. Robins

Young several years ago, Robins had been in charge of Jam Handy sales stimulation programs and institutional activities for the food and farm implement industries.

He is immediate past president and a director of the Detroit Sales Executives Club.

New Sutherland Subsidiary To Make Educational Films

John Sutherland, president of John Sutherland Productions, Inc., has announced the appointment of Dr. Raymond Denno as vice-president and general manager of Sutherland Educational Films., Inc., a wholly-owned subsidiary.

Now a producer of nationally



Dr. Raymond Denno

distributed industrial films, Sutherland is expanding operations to include the production and distribution of educational motion pictures under the direction of Dr. Denno. A graduate of University of California, Santa Barbara, Dr. Denno has received advanced degrees for his work in education at University of Southern California and U.C.L.A.

For the past 12 years he has served as director of audio-visual services for San Diego County Schools. He has had 25 years service as a teacher and school administrator, and has been a frequent contributor to a-v publications and an officer of state and national education organizations.

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Picture of the U.S.A.

A Portrait of America from Pan-American World Airways

NE OF THIS country's greatest problems in the field of world ffairs is to get other nations to see as we see ourselves.

Many highly-qualified observers f the world scene as it affects the finited States—among them Vice-resident Richard Nixon—believe hat many of the troubles we face a our foreign relations stem from distorted image of our country mong the world's peoples.

Theatrical films, which for dranatic reasons often play up heavily ome of the less attractive aspects of American life, have had a mixed in pact on foreign audiences, traised by some for their "outtanding candor," such films have een condemned by others as "a rime source of misunderstanding" of what the real America is like.

Real Good-Will Builders

In a more quiet way, the nonneatrical sponsored motion picture as shown itself capable of doing job of building good-will about thich there is little or no controersy. An impressive example of his type of film is *U.S.A.*, prouced for Pan American World kirways by Henry Strauss & Comany.

As reported by Pan-Am officials round the world, *U.S.A.* has stimlated such reactions as:

"Your dignified, restrained, high-level presentation of the United States is of tremendous interest to people in Latin America."

"Reaction to U.S. film in France, United Kingdom, Spain, Portugal truly out-

standing. Many have voluntarily stated greatest ever."

"Film considered by audience best example of national and industry promotion ever viewed. Effect all we could desire."

In light of the fact that the film's primary purpose was commercial, such comments are all the more gratifying. When it was made, U.S.A.'s main aim was to highlight features of this country that would interest people in paying us a flying visit via Pan American.

Study in Film Ingenuity

How the film met this purpose, and also created an informational and inspirational tool which the U.S. Information Service considered worth translating into 29 languages for showing in 300 overseas locations, is an interesting study of film-making ingenuity by Strauss

and Frank Howe, Pan Am's director of sales and service training.

First of all, the film had to cover, in reasonable length and at reasonable cost, the story of 165 million people and 3 million square miles of earth, and 300 years of history. It had to do this in a way that would appeal with equal force to audiences of widely different backgrounds and interests.

It had to pay its own way as a sales promotion device, while retaining a high degree of artistic and cultural validity. To work out these apparent contradictions in a film that would have unity of feeling, freshness and powerful impact, a basic framework was developed.

Forces That Shape Our Land

U.S.A. would concentrate visually on those aspects of America which would have strong tourist appeal; but it would explain them in terms of the historical and cultural forces that shaped the land and its people. It would help its audience to know America as one person gets to know another—from the texture of his voice, the characteristic expression of his face, the present in which he lives and the past that has made him what he is.

Translating this ambitious idea into 45 minutes of screen time wasn't an easy task. A quarter-million feet of color film was screened; over 200 different productions from dozens of industrial, government and private files. Camera crews went on location to supply special material not obtainable from library sources. Tieing all of this together, special artwork vignettes were assembled or drawn, recreating the flavor of pilgrim New England, the pioneer West,

and other major historical areas. The revealing voice of folk music was chosen to counterpoint and supplement the narration.

A Picture of Wide Latitude

The result is a motion picture that ranges America from border to border and from era to era. History and geography become a backdrop for the story of America's people—what they are, what they do, what they believe; how they work, and play, and pray.

The quiet serenity of a university town; the brash excitement of a vacation resort; the surging of mills and mines; the richness of farms and forests—all these are skilfully woven together into a panorama of many lands made one.

At the end, as the narrator says: "When you begin to see the many-sidedness of the land and the people, their fulfillments and their needs, their present and their history—you feel you are beginning to know them."

Honored in U.S., Abroad

Recipient of a Freedoms Foundation medal, and honored at such domestic and international exhibitions as the Edinburgh Film Festival, the Columbus Film Festival, and the Milan Samples Fair, U.S.A. joins the noteworthy series of unusual travel films produced by Strauss for Pan American, a series which includes Japan, Spain, and a forthcoming release on Tahiti.

Since U.S.A. was primarily designed for overseas showing, only a very limited number of prints are available for adult domestic use. Anyone interested should contact: Supervisor-Films, Pan American World Airways, 28-19 Bridge Plaza North, Long Island City 1, New York.

Aircraft Equipment Maker Airs TV Spots on Air Travel

★ A manufacturer of aviation products has taken to the "air" for the first time to promote travel by air. United Aircraft Corporation recently spotted a 20-second two commercial, produced by Transfilm, in major travel markets. The tw spots were part of a special summer campaign just completed.

United Aircraft does not deal directly with the public, but is a major supplier of aircraft engines, propellers and aviation accessories to commercial airlines.

Artwork with the flavor of Americana is featured in "U.S.A."



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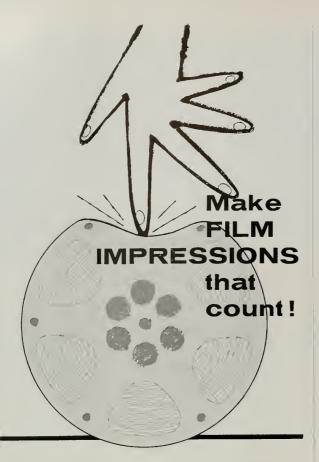
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Winners of National Visual Presentation Awards To Be Announced at New York Luncheon October 7

ENTRIES IN THE SIXTH Annual Awards Competition of the National Visual Presentation Association are now being judged preparatory to announcement of the winners at the Sales Executives Club Luncheon at the Roosevelt Hotel in New York on October 7.

Judging, under the general chairmanship of Richard Daniello, of Manhattan Color Lab, is being conducted under new and unique rules this year, which are designed to insure utmost fairness and to eliminate the haphazard methods which are sometimes encountered in film award competitions.

The NVPA has sought to provide enough categories and classifications of visuals so that the problem of entirely dissimilar subjects made for widely divergent purposes competing against each other can be avoided. Awards are being made in six categories:

Public Relations and Educational

Employee Relations

Employee Training

Sales Promotion
Sales Training

Point of Sale

In each of three classifications of use:

Motion Pictures

Films, Transparencies and Slides (excluding motion pictures)

Others (Flip Charts, Flannel Boards, Mock-Ups, etc.)

What makes the method of judging unique is a system under which points are awarded for each of four criteria:

Script (originality, continuity)
Technique (casting, visualization, sound)

Quality (lab technique, sound, color)

Overall Opinion

NVPA's new judging system was established after much discussion, evaluation and pre-testing by Chairman Dick Daniello's committee. Technical chairmen for the six categories are:

Susan Wayne, Seymour Zweibel Productions

Robert Schweitzer, H. D. Rose & Co.

Murray Fairbairn, Academy Productions

J. H. Ricau. Life Magazine Filmstrips

Richard Jayson, Color Films, Inc.

David Piel, David Piel, Inc.

And, the panel of judges in each category are composed of outstanding users of visuals. Each judge has pledged to be on hand to view every single entry in his category. Judges will not, of course, sit on categories in which they have entries.

A record number of entries were received this year. With first and second place awards in each of three classifications and six categories, 36 awards in all will be made at the Annual Day of Visual Presentation on October 7.

N.Y. Producers Sign Contract With Screen Directors Guild

★ The Screen Directors International Guild and the Film Producers Association of New York announced on September 4 that agreement had been reached between the two organizations on the terms of a contract covering screen directors employed by members of the association.

This contract recognizes the Guild as the bargaining unit for directors, and establishes minimum wages and working conditions. The contract applies equally to Canadian members of the Guild.

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discusses film quality with Du Pont Technical Representative, Joe Dougherty.

Don Molkomes (left) and son, Karl.

"New Du Pont 'Superior' 2...

the finest film I've ever used"

This was the reaction of Don Malkames, A.S.C., Director of Photography for the television series, "Rendezvous," being produced by Kenco Productions, New York, for CBS,

After using the completely new DuPont "Superior" 2 Type 936 Motion Picture Film for thirteen half-hour shows. Mr. Malkames joined the laboratory technicians in praising the film. Their conclusions were:

Finest grain structure they had ever seen; Extreme flexibility and latitude;

Captures rich blacks yet picks up excellent detail in spilled light areas with no additional fill lighting;

Excellent tonal gradation;

Requires one-third less processing time.

Don states: "This new Du Pont film does more to make my job easier than any other film 1 know. It takes a lot of the headaches out of lighting and actually produces better pictures than you have any right to expect. Without doubt, 936 is the finest negative stock I've ever used."

For additional technical information on Du Pont Type 936 Motion Picture Film, send the coupon below:

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THE BUYERS READ AND USE BUSINESS SCREEN MAGAZINE

Films for Industry To Be a Major Topic at SMPTE 84th Semi-Annual Meeting in Detroit Oct. 20-24

Films and Television in Industry and Education" will be the theme of the 84th semi-annual convention of the Society of Motion Picture and Television Engineers, October 20-24 in the Sheraton-Cadillac Hotel, Detroit, Michigan.

Program chairman for the convention is C. E. Heppberger, National Carbon Company; associate chairman is Harold W. Kinzle. Wilding Picture Productions, Inc.

Fourteen different units have been designated under the broad general theme of the convention. Topics and topic chairmen in charge of collecting and processing technical papers for the event are:

List of Topics, Chairmen

"Color Photography," John P. Breeden. Film Service Section. Ford Motor Co.; "Instrumentation and High-Speed Photography." Richard O. Painter, Experimental Engineering Department, General Motors Corp.; "Laboratory Practices," Philip E. Smith, Eastman Kodak Company; "Nontheatrical Production and Techniques," John Flory. Advisor on Nontheatrical Films, Eastman Kodak Company (Industrial Phase); O. Stephan Knudsen, Iowa State College (University Phase).

"Sound Recording and Reproduction," Gordon L. Ellsworth, Experimental Engineering Department. General Motors Corp.: "Standards and Standardization," A. C. Robertson, Eastman Kodak Company; "Studio Lighting and Practices," Dennis Gillson, National Film Board of Canada; 'Television-Concepts and Practices." Edgar J. Love, WJW-TV, Detroit (Commercial and Industrial); Allan M. Deland, Educational TV and Radio Center, Ann Arbor, Mich. (Educational); Rodger J. Ross, Canadian Broadcasting Corp. (Film Techniques); E. W. D'Arcy, D'Arcy and Associates (International Television and Multilingual Films).

"Theatre-Projection Practices," Frank H. Riffle, Motiograph, Inc.; "16mm Color Intermediate Negative Positive Release Printing, a Seminar." Robert A. Colburn, George W. Colburn Laboratories.

Session on Lab Practice

The session on Laboratory Practice will open the SMPTE technical discussions on the morning of October 20. Emphasis in this session will be on equipment and film processing problems.

Following the get-together noon luncheon will be the symposium on 16mm Color Intermediate Negative Positive Release Printing, in which seven panel members will participate in informal discussion and consider questions from the audience. The evening program will comprise documentary and educational film production subjects of popular interest.

All-Day Meeting on Films

Both morning and afternoon sessions on October 21 will be on the general topic of Films for Industry and Education. A panel discussion of all papers presented under this topic will conclude these sessions. Presentation of SMPTE Awards will be made at the evening session.

Morning session October 22 will consider Television Equipment and Practices; equipment improvement and application problems will be emphasized. The afternoon session topic will be Kinescope Recording Problems and Equipment, and will cover kine evaluation, contrast reduction, new recorders and production aspects. Annual cock-(CONTINUED ON PAGE 16)

LOOK to the book... for every film requirement



Reams of copy could not convey the full Calvin story to our clients and prospective customers! However, this four-color, 12-page brochure presents Pictorially the scope of our motion picture operation. We would like to send you a copy today for your reference library, so that you might become

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(CONTINUED FROM PAGE 14) tail party, banquet and dance is scheduled for that evening.

Three sessions are scheduled for October 23. Morning session will deal with Machine Language Translation; afternoon session with Designing for International Television; and evening session with Closed-Circuit Television for

Morning session on October 24 will be devoted to Sound. Subjects treated will include recording, editing, re-recording, the effect of developing time upon distortion in variable-area recordings, and a single-system editorial synchronism using magnetic soundtrack. Closing technical session that afternoon will be on Instrumentation and High-Speed Photography.

SMPTE Honors George Lewin With 2 Awards in One Year

☆ George Lewin, chief, Pictorial Engineering Office, Army Pictorial Service, Long Island City, N. Y., has become the second man in the history of the Society of Motion Picture and Television Engineers to be honored with two awards in one year.

He has been designated as recipient of the Samuel L. Warner Memorial Award for outstanding contributions to sound for motion pictures, and the Journal Award for the outstanding paper published in the SMPTE Journal during the preceding year.

Lewin became connected with sound recording with the installation of this equipment at the Paramount Studios in Long Island in 1928. He was a pioneer in the conversion to magnetic recording for motion pictures in the Signal Corps Photographic Center, which later became the Army Pictorial Center.

His discovery in 1957 of the phenomenon of transparency of magnetic coatings to infra-red light sources and the development of its application to dual sound reproduction from either the magnetic or the underlying optical track was a significant contribution. Among his other accomplishments are the development of the "reversible" system for narration recording and the "magnetic loop" system of lipsynchronizing, now used at the Center and adopted in various forms throughout the country Lewin also was a contributor to the development of the 1/4" synchronous magnetic tape.

Lewin has been a SMPTE member for more than 25 years. He has been a Fellow since 1954, and in 1955 and 1956 served on the Board of Governors. Presently he is Department of the Army liaison representative on the Sound, Screen-Brightness and Film-Projection Practices Committees. 🖳

12 Million View U.S. Steel's Films in First Half of 1958

Motion pictures sponsored and distributed by United States Steel Corporation were seen by audiences totaling nearly 12,000,000 people during the first six months of 1958.

A report on the operation of the corporation's five film distribution centers showed 11,601,764 persons in attendance at 31,201 showings of U.S. Steel films.

Most popular movie in the U.S. Steel library was Jonah and the Highway, which was seen by nearly 6,000,000 people. Another favorite was Knowing's Not Enough, a safety film shown more than 3,600 times during the six months to audiences totaling more than 200,000.

More than half a million persons saw Mackinac Bridge Diary, a colorful picturization by the American Bridge Division of the five-mile long suspension bridge across the Straits of Mackinac in Michigan. Another version of this film, narrated by Lowell Thomas, is now being shown in theatres under the title The Five Mile Dream.

Each of U.S. Steel's film distribution centers maintains multiple prints of 32 different film subjects available to educational, social, fraternal, social and other groups. Sixty-four percent of this year's showings have been to educational groups.

U.S. Steel's distribution centers are in Chicago, Pittsburgh, New York City, Birmingham and San Francisco. Frank B. Greenleaf, supervisor of the Chicago center, is this year's president of the Industrial Audio-Visual Association. 🖫

New Low Air Freight Rates Announced for Film, TV Tape

of the company's facilities.

Industry Producers Group

tember meeting.

Missile Range.

Hears Navy's Film Program

The Navy's motion picture pro-

gram was outlined for members of

the Industry Film Producers Asso-

ciation, Los Angeles, at their Sep-

Speakers were Lieut, Com-

mander Fred Hewitt, Officer-in-

Charge, U.S. Navy Motion Picture

Office, Hollywood, and Lieut,

Commander Robert R. Wagner,

Photographic Officer, U.S. Navy

Air Missile Test Center, Point

Mugu. The first speaker discussed

the over-all Navy motion picture

program, and the second described

filming activities at Point Mugu

and told of the forthcoming Pacific

Members of the IFPA were

guests of Harold Scheib, president

of Cinema Research Corporation,

at a buffet supper preceding the

meeting, and were taken on a tour

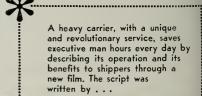
New low air freight rates for film and television tape have been put into effect by Emery Air Freight Corporation between Chicago, New York, and Los Angeles and 43 key cities in the U.S.

The new rates, lowest in company history, will save from 10 cents to more than \$40, depending on weight and distance, on shipments to more than 214 tv stations, Emery said. The revised schedule also sets a new low minimum of \$3.40.

Emery, largest domestic freight forwarder in the United States, also operates to Europe and the Middle East and across the Pacific to Hawaii and Australia. The company's service includes pick-up of cargo at the point of origin, supervised dispatch of the shipment by the first and fastest carrier, and delivery to the ultimate destination.

Film on Automotive Safety is Popular

★ Your Safety First, 13½ minute color film sponsored by the Automobile Manufacturers Association, has been seen by almost 26 million people since its introduction 15 months ago. The film has had 7,467 group showings and 314 telecasts; the number of live viewers totaled 523,925.



Film Scripts Associates* 550 FIFTH AVENUE . NEW YORK 36, N.Y.

For the script you need Write or call PLaza 7-6454



in Point:

DUCATION

! How to assist customg correct working prondling an improved t.

orking With Skydrol", id-color motion picture hemical Company.



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rested in the techniques king With Skydrol" so ir letterhead for a free



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"LET THERE BE LIGHT!"



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- put into action principles of good salesmanship
 tell a convincing product
- 4. get the order by asking for it

for it.

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successful sales and product training programs to fit your budget and your needs.

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When the Gods of Film Creation say—"Let the blight!"—CECO*often has a hand in it. Not on we have the largest assortment of lighting ement to be found this side of the Rockies, we have a staff that will put together any combinion for any effect, whether it's for studio or locatic blighting as in photography, CECO*always gishand to Creative Talent. If we can't throw light the subject, nobody can. So try us—anytime.

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Camera Equipment Company offers he world's largest and most comprehensive ne of professional cameras accessories, lightge editing, processing, and animation eqpment. The quality product isn't made as we don't carry. See our splicers—export meters—projectors—screens—marking petit and pens—editor's gloves—editing machistracks, barrels, and tables—stop watches.

Oxberry Animation Stand

Designed to accommodate all Stand 16mm and 35mm cameras and stop-momotors, it features electric zoom, underling, top lighting, and a compound with elewest, north-south and rotating movemes Zooms from 3 to 12 field with 25mm and larger with adaptor 15mm lens. To top 21" x 27" and 39" high. Made welded steel, it utilizes 3 point floor suspassion.

the development of the 174 synchronous magnetic tape.

Lewin has been a SMPTE member for more than 25 years. He has been a Fellow since 1954, and

ago. The film has had 7,467 group showings and 314 telecasts; the number of live viewers totaled 523,925.

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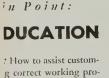
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Easy threading, portable. Views film on large 6" x 4½" brilliantly illuminated screen. Also available with single system optical sound reader, or as a viewer only. Counter (illustrated) is optional, and can be easily attached. Available in 16mm models.



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Accepts 2000-5000 Watt globe. Features easy-to-remove condenser, rudder-type focusing handle with fingertip control, and quick-acting door catch. Elevates from 43" to 100" (2 lifts). Lightweight but extremely rugged. MR arcs and other incandescent models to suit your every lighting need.



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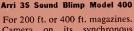
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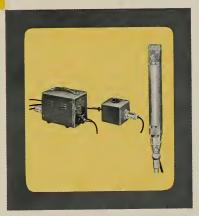
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For 200 ft, or 400 ft, magazines. Camera on its synchronous motor base is cushion-mounted on rubber blocks. The important reflex viewing feature of the ARRIFLEX 35 is retained. Follow-focus is incorporated. No gears are required around the lens mount. A fingertip dial permits the shutter to be turned over manually. Illustrated on CECO Balanced TV Head.



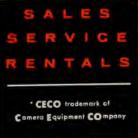
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Especially designed for TV, Recording and Sound Film Studios. Features switch box for remote control of directional characteristics, providing omni-directional, cardioid, figure 8 and 6 intermediary patterns. Adjustable mike conforms with studio reverberation. Other AKG Microphones available.



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or 16mm Magnetic film. ompletely synchronous. Can a operated in stacked posion (shown) or as a console nit. Ideal for low budget roducer. MARK IX and AFARI Models, and Dubers also available.











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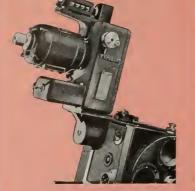
- present a favorable company image
- put into action principles of good salesmanship
 tell a convincing product
- story
 4. get the order by askir
- 4. get the order by asking for it.

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CECO Synchronous Stop Motion Motor For 35mm Mitchell Camera

Three speeds, V4 - V2 - 1 second or V8 - V4 - 1 second. 110-volt AC operation. Easily mounted on camera, needs no special tools. Equipped with frame counter. Available for 35mm Standard Bell & Howell cameras. Stop Motion Motors available for 35mm Standard Bell & Howell, 16mm Arriflex, and 16mm Cine Kodak Special.

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Represents a new high in versatile, foolproof light measuring. Small in size, light in weight. Provides an objective, accurate analysis of screen brightness. May be used for determining exposure levels of distant surfaces. Multiplier filters, incident light attachment available.

chronous magnetic tape.

Lewin has been a SMPTE member for more than 25 years. He has been a Fellow since 1954, and

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Available in three models (1 to r: small, Model B, Model C) for 35mm motion picture camera fields. Models B and C also for motion picture TV cutoff and Image Orth aperture. Model C has an adjustable built-in mask for various 35mm motion picture aspect ratios.

Comes with leather case.

Small model for 16mm and 35mm.

16mm Model A also available.





Weinberg-Watson Modified Version of Kodak Analyst 16mm Projector

Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame.

Krylon Dulling Spray and Craftint Spray Paint

Krylon Dulling Spray

Eliminates glare from reflecting surfaces. Dries in seconds. Harmless to high polish finishes. Easily removed.

Craftint Spray Paint

For fast effective touch-ups on backdrops or scenery. Available in dark, medium and light grey, black and white.



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ago. The Him has had 7,467 group showings and 314 telecasts; the number of live viewers totaled 523,925.

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For the script you need

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California Oil Explains Its New Brand Name to Dealers

PONSOR: California Oil Company ITLE: Operation Big Change, 30 min., b/w & color, produced by Walter Engel Productions

California Oil Company, a subsidiary of candard Oil Company of California, has been arketing "Calso" gasoline in the Northeast or a number of years. Recently, to more fully oordinate its marketing activities, the comany has switched its brand name to "Chevron," widely-known name in the West where 10,000 ervice stations display the emblem.

California Oil is using this film, Operation



Above: Alfred Wall, president of California Dil, explains reasons for "Big Change."

Big Change, to show the 2000 Eastern Calso lealers why the change is being made, and the dvantages it will have for them.

Because of a last minute decision by the ompany to make the film, Walter Engel Productions drew the unenviable task of completing the whole film from contract to delivery in three days. Nevertheless, the picture shows ractically no signs of hasty production methods. Talks by Calso officials explaining the change come off believably, as do scenes taken the advertising conferences at Batten, Barton, Durstine & Osborn. Westbrook Van Voorhis harrates portions of the film.



Technical Film Tells Story of Glass in Engineering

Sponsor: Corning Glass Works

TITLE: The Nature of Glass, 37 min., color, produced by Paul Hance Productions, Inc.

Designed for technical audiences, this film tells the story of glass as an engineering material. It describes the unique basic structure of glass and illustrates major types of glasses and their characteristics. Production and finishing processes are shown, along with some of the manifold end uses of glass as an engineering material.

In a laboratory experiment, the picture shows a slender bar of specially treated glass bend—but not break—under the weight of 200 pounds of steel. The viewer sees the making of a glass delay line for an early warning radar system and watches the deadly efficiency of a glassnosed missile that senses the heat of a bomber's motors to track it down and destroy it.

Prints are available on free loan to industrial and technical groups and schools of college level and above from Association Films, Inc. .

Visualizing the Problems of Getting Oil From the Sea

Sponsor: Reynolds Metals Company
TITLE: A Mile to El Dorado, 27 min., color,
produced by MPO Productions, Inc.

This film takes its title from the fabled city of gold sought for centuries by Spanish explorers. The mile to the modern "El Dorado" is a mile straight down—through the waters of Lake Maracaibo in Venezuela to one of the world's richest oil deposits.

The film depicts the beauty of the Venezuelan countryside and shows how oil production has helped to modernize the nation. It also shows the special problems presented by offshore operations in the lake, and how modern technology is solving them. Aluminum-jacket offshore drilling platforms and aluminum underwater flow lines are among the new developments covered.

A Mile to El Dorado is available to interested groups through all offices of Association Films, Inc.

Below: vice-presidents J. M. Stuart (Reynolds) and Larry Madison, MPO, at preview.



PRODUCT EDUCATION

The Problem: How to assist customers in establishing correct working procedures for handling an improved chemical product.

The Film: "Working With Skydrol", a 15-minute sound-color motion picture for Monsanto Chemical Company.



The introduction and general acceptance of the fire-resistant hydraulic fluids, *SKYDROL for piston-engine aircraft, and *SKYDROL 500 for jet-engine aircraft, have been one of the major contributions toward aviation safety during recent years.

While these synthetic fluids contain properties which make them markedly superior to petroleum-base fluids, they do require different procedures in handling, storage and application.

To explain these procedures in simple terms to airline mechanics and technicians is the purpose of the film "Working With Skydrol". Copies of the film are being presented to each airline using the product, as an aid in simplifying their training problem.

Response to date from airline operators, both in the United States and abroad, has been most enthusiastic, with the result that Monsanto has gained considerably in customer goodwill.

If you have a parallel situation in your business, you will be interested in the techniques which have made "Working With Skydrol" so successful. Write on your letterhead for a free screening print.



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STYDROL: Monsanto T.M. Reg. U.S. Pat. Off.



RIGHT off the REEL

On Two Significant New Films and an Audience Report from Dow on a Three-Year Film Success

★ Edgar M. Queeny, Board Chairman of the Monsanto Chemical Company, has long been an enthusiastic advocate of his company's extensive and useful film program. Mr. Queeny knows films and their power to serve many purposes as few men do. He not only understands commercial utilization, but most singularly, production methods—probably better than many professional film-makers.

As an avocation, Edgar Queeny has carried his cameras to remote locations around the earth, picturing—with rare insight—nature and the primitive life he found. His films, which he photographs, directs and edits by himself, with an assistant, have won the admiration of hundreds of perceptive critics and the respect of the motion picture production fraternity everywhere.

Made for Ducks Unlimited

During the past year, Mr. Queeny has spent all his spare time producing a new film for Ducks Unlimited, an organization which does immense good for conservation throughout North America. Called *The Big Country*, the 45-minute color film is a pictorial record of the Alaska sock-eye Salmon as it comes in from the sea to spawn in the far upland streams where it was born.

Underwater photography, which culminates the film, is particularly noteworthy, showing the spawning process in great detail. But the film also depicts—and most reverently—the physical magnificence of our new state. Time is spent on the salmon rivers to record the fishing activities of the world's largest carnivore—the Alaskan brown bear.

A Superb Motion Picture

The Big Country is a superb motion picture in every detail—photography, narration and an original score by Gene Forrell. Production costs alone—undertaken by Mr. Queeny as a contribution to Ducks Unlimited—have been estimated in the trade to be in the neighborhood of \$100,000. It is thoped that this fine film may be seen by as wide an audience as possible.

"Soft As a Cloud" and Its 23 Million Viewers

☆ An educational motion picture on the benefits of softened water in the home has won an estimated 23 million viewers in the three years since it was made.

Reporting distribution figures for its 24-minute color film, *Soft As A Cloud*, The Dow Chemical Company said it has been shown to more than 15,000 individual group meetings and on 378 television broadcasts. Dow is a leading producer of ion exchange resins for water softening systems.

Dow first undertook a national education program on the need for improving the quality of water used in the home in 1953. Since that time, more than a million pieces of literature have been provided to teachers, home economists, and other influence leaders throughout the country.

As a part of this program, Soft As A Cloud was sponsored by Dow in 1955 and placed in distribution

through Modern Talking Picture Service, Inc. The film tells how:

"The gentle rain falls softly on the land—and soft it is when first it falls. But when we use it in our home—to drink, to cook, to clean, to wash—minerals from the earth have made it hard. What does hard water mean to us? What is it? What can we do about it?"

In almost three years of continuous distribution, 15,576 meetings of all kinds with an audience total of 931,490 saw the motion picture. On 362 tv stations, presenting 378 telecasts, an audience estimated at more than 22,000,000 also saw the film.

The film has been used in high schools and colleges, in county home demonstration meetings, in service clubs and women's club meetings, by the water softening industry and by many business and private groups.

Reports and audience comments have supported Dow's confidence in *Soft As A Cloud*.

"I consider this one of the best teaching tools," said an assistant professor of the textiles department at Ohio University.

"We all enjoyed this informative film," reported a safety director at Schofield, Wisconsin. "It's surprising how little we know about the water we use." study theme, "The Middle East."

Filmed in the Middle East in color, Mid-East Profile explores the powerful and conflicting forces at work there, and presents the opportunities open to Christian missions to help form a revitalized society.

To understand the Middle East, the Christian must understand Islam, for 95% of the area is Muslim. The film examines the principles of Islam in detail, and explains in what ways it differs from Christian principles and practice.

U.N. President Interviewed

A high point of Mid-East Profile is an interview with Dr. Charles Malik, Lebanese educator and diplomat and Greek Orthodox Christian, who argues the point that the Protestant and Eastern Orthodox churches can and must make a unified approach to the Middle East.

The film depicts some of the work now being carried on in the Middle East by Christian missionary groups in the directions of more widespread education, medical and hospital care for those who cannot pay, educational programs for women, improved crop quality through agricultural training, religious education by Arab pastors and teachers trained in the Near East School of Theology — and printing presses supported by Christian missions, which do much to extend general enlightenment far beyond the Christian com-

Lloyd Young was executive producer of the film; W. Burton Martin was church consultant; Alexander B. Ferguson was production supervisor. Jules Padilla and Robert Smith were photographers; H. Kenn Carmichael, author; Douglas Cox, director; Dale Munier, editor; and Jennison Varum, sound.

Dealers Have Rental Prints

Prints of *Mid-East Profile* are available on a rental basis from denominational film libraries and local audio-visual dealers specializing in religious films. Daily rental rate is \$12.00 for color prints; black-and-white prints are available at \$8.00 daily rental.

Film Lists Available

Two current useful lists, "A Sales Manager's Film Guide" and "A Guide to Management Films" are available at only 25¢ each from Business Screen's Reader Service Bureau, 7064 Sheridan Rd., Chicago 26, Ill. Order today.

* * *

"Mid-East Profile"—a Timely, Informative Film

☆ Today much of the world's attention is focused on the Middle East, where new ideas and ways from the modern world converge to threaten old patterns of life for every nation in North Africa, Southeast Asia and West Africa.

Long dormant, this ancient land has been propelled into the midst of twentieth century civilization. Turbulent political problems and

Below: to some the Middle East brings visions of Oriental rugs, Arabian arts and architecture . . .



alignments followed the discovery of vast oil resources. The old order is struggling with pressures from Western democracy, and from Russian Communism. A new nation, Israel, has established roots in the midst of unwilling neighbors, and bitter antagonisms threaten the

The ultimate resolution of these manifold problems is destined to play a significant role in the future of all human history.

Significant in This Era

These conditions lend particular timeliness and significance to Mid-East Profile, 28½-minute 16mm sound film produced for the Commission on Missionary Education by Film Productions International under the supervision of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U.S.A.

Cooperatively sponsored by 11 member communions of the National Council of Churches, the film is related to the current interdenominational foreign mission

Owen Murphy

PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

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N.Y. Producers See Possible Monopoly in Nets' Control of TV Film and Videotape Commercials

☆ The Film Producers Association of New York has initiated legal exploration by the Anti-Trust Division of the Department of Justice of possible monopolistic practices by the television networks with respect to production of film and videotape programs and commercials.

FPA president Nathan Zucker. legal counsel Herbert Burstein, and public relations counsel Wallace A. Ross met recently with representatives of the Justice Department in Washington. They told Robert A. Bicks and Maurice Silverman of the Anti-Trust Division that the 35 producers of film commercials, programs and documentary films belonging to FPA were apprehensive that the vertical integration of network control over broadcast time, outlets, programs, equipment and now advertising messages made on videotape is a threat to independent competition.

Prevention is FPA's Aim

The "loss leader" principle of selling is a possible result of such monopoly, according to FPA—that is, "throwing in" videotape facilities for commercials as an incentive to sell programs or broadcast time.

CBS-TV and NBC-TV already are offering videotape facilities to advertising agencies for the purpose of producing commercials, president Zucker pointed out. He emphasized that what FPA has in mind is not prosecution, but prevention. Recognizing that the networks had a legal right to produce commercials and programs on tape Mr. Burstein pointed out that it was the possible illegal use of that right that concerns the independent producers.

Producers asked for rapid action of the Division so that patterns of doing business between networks and advertising agencies would not be frozen or so firmly established as to cause irreparable harm to independent producers before the situation was corrected.

Early Conference Requested

FPA representatives suggested a conference between the interested parties and other groups involved, such as labor unions.

It was noted that two FPA members already have installed videotape, and others had it on order, and that a videotape center to serve independent producers was in the offing.

700 Films Entered in Venice Advertising Film Festival

A record total of 700 theatrescreen and television commercials have been entered in this year's International Advertising Film Festival, reports Gordon Winkler, information director of the Theatre-screen Advertising Bureau. TsAB is the American member of the International Screen Advertising Services, sponsor of the festival.

The competition, in which film experts from 11 nations judge the best advertising commercials, was held in conjunction with the Venice Film Festival, September 19-25.

Harry Wayne McMahan, vicepresident in charge of tv commercial operations at Leo Burnett Company, Inc., Chicago, represented TsAB and served as a judge.

Melvin Shaw Sets Up West Caast Warkshop Office

★ Melvin Shaw, screen writer, who transferred his creative activities to the west coast earlier in the year, has now set up permanent office facilities in Hollywood. His address is 216 Hollywood Professional Building, 7046 Hollywood Boulevard. Telephone is HOllywood 9-0042.

Because We're NOT The Biggest . . .

. . . the boss—that's Milton Stark—gives his undivided attention to *every* detail in producing motion pictures.

He's ready to do a job in your city or anywhere in the world. He has recently completed a commission which took him to Europe.

As "architect and master builder," he'll furnish the ideas as well as the production.

Correspondence invited.

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

Howard & Center Streets
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ANNOUNCING tsi Teclite



RUGGED DEPENDABILITY FOR DAY IN — DAY OUT SERVICE . . . YET IT WEIGHS ONLY 30 POUNDS!

NEW

EASE OF OPERATION

Setting up is quicker because of new roller film guards, push-button threading check and outside framing knob. Its fingertip controls are centralized. Two speeds and reverse. Loop-setter, self compensating take-up. Teclite is a dream to operate!

NEW

BRILLIANT PICTURE QUALITY

Clear, sharp quiet projection through positive yet gentle film control. Straight line optical system and highly efficient cooling of lamps up to 1200 watts give you perfect projection.

NEW

FULL RANGE HI-FI SOUND

Completely new 15-watt AC-DC amplifier and big 8" speaker (detachable if desired) give you true-life sound in small rooms or large auditoriums.



SEND FOR FREE LITERATURE

Livonia, Michigan.

Get full details on how TSI Teclite will improve the projection of your 16 mm sound motion pictures—and give you years of trouble-free service. Or—ask us for the name of a nearby dealer who will give you a demonstration.

... Write today to Technical Service, Inc., Dept. T-1, 30865 Five Mile Road,



Two Improved Models of Versatile Projectors

In addition to its dramatic new Teclite 16 mm projector, Technical Service, Inc. announces improved models in its unique line of Duolite and MovieMatic projectors. Both are lightweight models designed for easy portability. Each can be used, without shielding or shading, in fully lighted rooms for audiences of one to twelve people. For larger audiences of up to 100 they can be used in conventional darkened areas.



PORTABLE...The Duolite DU6 weighs just 26 pounds; the MovieMatic D-4: 27½ pounds.



Projects on Self-Contained or Conventional Screen

This lightweight Duolite DU6 projector is designed specifically for use as a sales or training tool. With it you can easily take your sales message direct to your customer. Films may be shown on desk top in fully lighted room on built-in, self-contained screen. For conventional viewing by larger audiences any standard screen may be used.



MovieMatic Model Uses Repeater Film Magazine

The TSI MovieMatic D-4 is ready to go at a moments notice. Repeater magazine is automatically ready for the next showing. Has all the features of the DU6 mentioned above, plus the repeater magazine, yet comes in a compact unit weighing only 27½ pounds.

Literature Available

For more complete information on these and other models in the TSI line of projector's, write Technical Service, Inc., 30865 Five Mile Road, Livonia, Michigan. FOR PRODUCERS
OF VISUAL SELLING
IN MOTION PICTURES
SLIDE FILMS
TV COMMERCIALS



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First Choice of Industry is Business Screen Magazine

PICTURE PARADE

Schering's Veterinary Pix Wins Medical Film Award

Schering Corporation, Bloomfield, N.J. pharmaceutical manufacturer, was awarded a first prize in the "professional teaching" category for its educational motion picture, "METI" Steroids in Veterinary Medicine, at the 1958 national meeting of the Biological Photographic Association recently in Washington, D.C.

The prize-winning Schering film, a 30-minute sound-color production, describes the many valuable and effective uses of the "METI" steroids in veterinary medicine.

The Biological Photographic Association is a national professional society dedicated to the advancement of quality and techniques in the fields of medical and scientific photography.

Florida U. TV Specialist is Cited for Farm Film Work

☆ William G. Mitchell, farm tv specialist at the University of Florida, Gainesville, received a national award for his tv film work during the annual meeting of the American Association of Agricultural College Editors at the University of Wisconsin, Madison.

The award, made by the Farm Film Foundation, carries a grant of \$500 for research and study in film production.

Mitchell was cited for films he had produced on quality egg production, soil testing and Christmas safety.

Besides farm films, Mitchell has produced a weekly tv program for three years, and this fall will conduct a 30-minute program over the new University of Florida tv station.

Animation, Inc. TV Spot Wins

☆ A Speedway Gasoline tv commercial produced by Animation, Inc., Hollywood, Calif., for the W. B. Doner Agency won top honors in a recent competition sponsored by the Advertising Association of the West. In the 1957 A.A.W. competition, Animation, Inc. took top honors in three film classifications as well as the Sweepstakes trophy.

Big Shipbuilder Recruiting Engineers with a New Film

☆ Newport News Shipbuilding and Dry Dock Company is pushing for

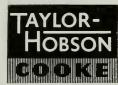
the widest possible distribution of its new motion picture. Always Good Ships, among audiences of college engineering students. The 20-minute color film has as its principal aim the encouraging of engineers to make shipbuilding and the company their career.

Produced by Fordel Films, Inc., from the script by Oeveste Granducci, Inc., the film also will be shown to engineering societies and other technical groups, and to interested audiences of non-technical people.

Requests for screenings should be made to Newport News Shipbuilding and Dry Dock Company, Newport News, Virginia.

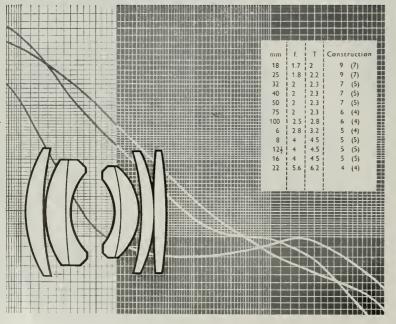
Niles "Cross-Country" Series Back After Summer "Vacation"

☆ After a three-month summer hiatus, Cross-Country, the tv-film program produced by Fred A. Niles Productions for rural America, resumed regular telecasts the week of September 8. The show was telecast on 40 tv stations in dense rural areas during the noon hour from late January to mid-May. Two large regional sponsors were the Charles Pfizer Company and the F. E. Myers Company. Other sponsors participated locally.



SPEED PANCHRO SERIES 11

A new range of lenses designed to meet present day requirements in the field of motion picture photography.



- 1. Design employs latest rare earth glasses.
- 2. Seven basic designs applied to twelve focal lengths.
- 3. Series designed to cover 0.723" x 0.980" (18.37 x 24.89mm) frame size.
- 4. High standard color correction.
- 5. Improved definition.
- 6. Uniform image illumination.
- Available in unmounted units and in Taylor-Hobson designed mounts for 35mm Mitchell NC, Arriflex and Camerette cameras.

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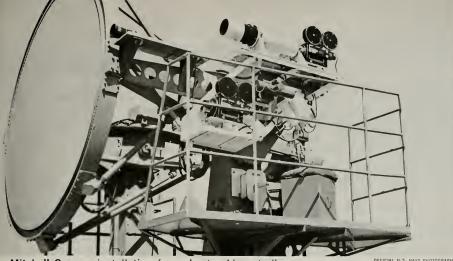
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Mitchell Camera installation for radar tracking studies.

HOW MITCHELL CAMERAS SUPPLY VARIED DATA IN ROCKETS AND MISSILES DEVELOPMENT

 Exact Pin Registration During Film Exposure

• Event Time to 1 Millisecond



Data dial instrumentation by Mitchell camera.

Extensive testing instruments incorporating Mitchell 16mm, 35mm and 70mm cameras provide key data at the U.S. Naval Ordnance Test Station at China Lake, Calif., one of the primary weapon development centers of the Navy's Bureau of Ordnance.

Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test... important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

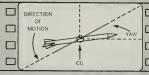
One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

For information on Mitchell cameras, write describing your requirements.

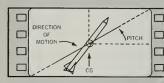


85% Of Professional Motion
Pictures Shown Throughout The World
Are Filmed With Mitchell Cameras

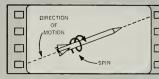
exact pin registration during film e posure, allows these data to be dete mined to a reasonably high degree accuracy through the use of film asses ing equipment built to take advantag of this feature:



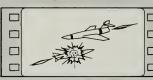
Yaw-Side-to-side motion of missile.



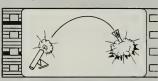
Pitch - Up-and-down motion of missi



Roll-Turning motion of missile.



Miss Distance — Gap between missile and target at point of interception.



Flight Time—A series of lines on fil timed to accuracy of 1 millisecond.



Position Data—Target location with azimuth and elevation readings.



Pictorial Record—Record of all visit actions during test.



Separation Data — High-speed separation actions for detailed study.

HOW IS THE MANAGEMENT UNDER YOU?



How well are your policies and orders carried out by your sub-ordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how to represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"
- "INTERPRETING COMPANY POLICIES"

Write for Details on Obtaining a Preview

Rocket Pictures

INC.

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA

Most Popular U.S. Films at Brussels

Audience Interest Remains High; Set Special Medical Showings

* According to Andre Gregory, assistant to Jean Dalrymple, and in charge of the continuing documentary film program in the American Pavilion at the Brussels World's Fair, film showings will average seven hours during August, September and October. This will represent the bulwark of the programs to be presented during this period; films will be shown during the evening hours as well as in the morning and afternoon as has previously been the case.

Mr. Gregory reports that the average attendance in the American theatre for films has been about a thousand—(contrasting to the less than a hundred at the reg-

ular film showings in the Argentine, British and Canadian theatres). Most popular films shown have been American Engineer, Coney Island, Earth Is Born and Window Cleaner. Other particularly well-received pictures have been: Children's Theatre, The City, Day of the Fight, Echo of an Era, Museum of Art and Out of the North.

In addition to the regular documentary film showings in the Pavilion, Mrs. Catherine Howard, Deputy Commissioner, has started a program of professional medical films for professional audiences, which are causing much favorable comment.

America's "Home Town" Symphonies Filmed for World

☆ The first of a series of featurelength documentary motion pictures which will help to explain some of the major facets of America's cultural life to the people of the free world has just been completed for the United States Information Agency by Trident Films, Inc.

Titled Symphony Across the Land, the 35mm color film includes sequences featuring the symphony orchestras of Atlanta, Ga.; Knoxville, Tenn.; Wichita, Kan.; Oklahoma City, Okla.; and Denver, Colo.

Intended solely for overseas distribution, the film's world premiere will be in the U.S. Theatre at the Brussels World's Fair.

Each Sequence Is a Story

While all of the orchestra sequences in *Symphony Across the Land* are related, each one has its own individuality and its own story. For example, the Atlanta Symphony is shown performing for polio patients at the Warm Springs Foundation. Within this sequence there are two subjective dream montages.

The sequence filmed in Knoxville includes a composer-conductor story, featuring composer David Van Vactor working over the new score with the conductor at his home and at a rehearsal with the orchestra.

In Wichita, two orchestras are featured — the Youth Orchestra and the semi-professional Adult Orchestra. Here the film delves into personalities, as viewers learn to know who the individuals are who comprise the orchestra —

schoolboys racing from football practice to a rehearsal session, etc.

The Denver sequence, last one to be filmed, shows the Denver Symphony Orchestra in a performance at the Red Rocks Amphitheatre near Denver. Three Trident camera teams, including one in a helicopter, were used in shooting this segment.

American Composers Featured

Most of the music in the film is by American composers. Selections include works by Paul Crestion, Piston, Van Vactor, and Don Gillis, as well as Bizet and Moussorgsky. Script was written by Guy Benson of Trident Films, who also was in charge of production. In addition to the major symphony sequences, "Americana" in sert s filmed under Benson's supervision are woven into the finished film.

Symphony Across the Land, considered by U.S.I.A. to be its most important 1958 notion picture project, is the agency's highest budgeted film of the past five years, and will be the first of a series on major cultural subjects.

The film will not be released by the U.S.1.A. for showings to general U.S. audiences, but the orchestras featured in the production will be given a print for their own promotional and non-commercial uses, since their services were furnished to the project without fees.

Three Esso "State" Films on U.S. Program at Brussels Fair

Three of Esso Standard Oil Company's public relations films, (CONTINUED ON PAGE 26)

La Belle . . . leader in AVT

Whatever your story, it will come to life through the impact of a full color and synchronized slide-sound presentation on the LaBelle Maestro II AVT . . . Why? Because with LaBelle you have built-in capacity-up to 150 slides for up to 11/2 hours of continuous, automatic projection. You can use more slides to build up to the punch of any given point . . . keeps your story moving, alive, interesting. This can't be done with limited capacity automatics. Every set of slides is safely, compactly stored in inexpensive LaBelle magazines . . . always in proper sequence. ready to show.

You are the master of your story. A silent signal you place on the dual-track tape commands slide change, when you want it. Slide change is instantaneous . . . a movie-type shutter eliminates streaking, glare, or blanks. The optical system is the best . . . brilliant, clear, exciting.

Should your story change and require new narration or additional slides, the dual-track tape recording system can be spliced or erased and re-recorded on either track. Presentations can be customized to fit a particular situation . . . sequences can be rearranged, slide cycles lengthened or shortened, drama built in by combining a series of action slides with appropriate sound effects—truly actionized projection.

Get all this, and so much more, with the LaBelle Maestro II AVT ... a totally new concept in audiovisual projection . . . and at an unbelievably low cost. Write for the complete story and a demonstration—TODAY.



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NEW



SCREENS

FOR LIGHTED ROOM PROJECTION

Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.



Special electronic testing equipment is used to check the efficiency of all reflective surfaces by Radiant's engineering staff. This equipment measures accurately light gain (brightness), percentage of fall-off, quality of reflection, and other factors vital to good projection results. The new Radiant "lenticular" surface has been subjected to these exacting tests with the following findings:

- 1 Radiant "lenticular" Screens showed a very high brightness gain with a minimum of fall-off at sides.
- 2 Radiant "lenticular" Screens provide increased brightness to an area 45° to each side of axis, thus offering a 90° good viewing area.
- 3 Radiant "lenticular" screen surface reflects colors with increased vividness and greater contrast.

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THE NEW "EDUCATOR" SCREEN-WITH LENTICULAR "UNIGLOW" . . screen surface is available in sizes from 37" x 50" through 70" x 70". Exclusive TOEmatic leg lock, all-metal slat bar, extreme height adjustability, and many other features.



MAIL COUPON FOR FREE DETAILS

RADIANT	MANUFACTURING CO	RP.
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Please rush me FREE sample swatch of new Radiant "Lenticular" Uniglow Screen surface—and full details on this new type of projection screens.

Name_ Address...

ET MORE FOR YOUR PROJECTOR DOLLAR



e high cost of 16mm arc projectors is forcing you to ke do" with an auditorium-type incandescent-you it to yourself to consider the Victor 1600 Arc. It ers a full 1600 lumens of light on the screen at 30 s with Mark II Shutter-more than three times that y incandescent—yet it's still easier on your budget other 16mm arcs. It incorporates all advanced or projector features and a powerful 25-watt amr. The 1600 Arc runs for a full hour on one set of ons, does not require a special projection booth, and e only arc projector made with 3-case portability.

SPECIFICATIONS:

Selenium Rectifier has top-mounted controls, swingout legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

♦VICTOR SOVEREIGN 25



VICTOR MODELS FOR **SMALLER AUDIENCES** OFFER QUALITY FEATURES FOUND ON THE 1600 ARC

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Films at Brussels:

(CONTINUED FROM PAGE 24) New York, Maryland, and South Carolina, have been a regular part of the United States film program at the Brussels World's Fair, according to John Bransby Productions, which produced the motion pictures for Esso. Each of the 16mm color films runs 30 minutes.

South Carolina, however, was not new to foreign audiences. It was one of the films selected for overseas viewing in 1949 by the State Department to help tell the American story abroad.

Alexander Film Helped Make **Denver Symphony Sequences**

Alexander Film Company cooperated with Trident Films, Inc., in the filming of the eight-minute sound-color sequence of the Denver Symphony Orchestra for the United States Information Agency's documentary, Symphony Across the Land, premiered at the Brussels World's Fair.

The sequence was filmed at the famed Red Rocks Amphitheatre just outside Denver. Following its run at Brussels, Symphony will tour 27 countries under USIA aus-

Magnasync Executives Check Multi-Vax Units at Geneva

☆ D. J. White and W. H. Stutz, executives of Magnasync Manufacturing Co., Ltd., left early in September for Europe, where they will attend the Second Annual International Conference on the Peaceful Uses of Atomic Energy in Geneva, and the famed "Photokina" exposition in Cologne.

Magnasync furnished the fourtrack-on-16mm equipment which was used in the "Multi-Vox" theatres set up in Geneva for the U.S. Atomic Energy Commission by Lytle Engineering Co. (See Busi-NESS SCREEN, Issue No. 5, 1958, Page 29).

The Multi-Vox machines store four different foreign languages for interlock playback with films which dramatize the progress being made by the U.S.A. in harnessing the atom for peaceful uses. With the sound playing back through earphones, the listener can select his native tongue as he watches the

During their nine-country European tour, White and Stutz will consult with leading motion picture and television authorities regarding their video tape recording process.

A SEA OF FACES...



A variety of people . . . Each with his own personality, characteristics, habits, way of doing things.

They are your prospects — with wants and needs for a variety of products and services.

But... when it comes to selling them—be they tough, timid, obstinate or know-it-all — they have one thing in common — a desire for gain!

Show your salesman how they can turn this desire into increased sales.

Show them with:

"ARE PROSPECTS DIFFERENT?"

part of the outstandingly successful sound slide program... AGGRESSIVE SELLING

> Write for Details on Obtaining a Preview

Better Selling Bureau

6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.



New Air Force Films Explain Contract Work, "Team" Value

☆ The U.S. Department of the Air Force has made available for public educational use two 16mm sound motion pictures that will be distributed through United World Films, Inc.

How to Live With an Air Force Contract (19 min., color) is aimed at promoting a clearer understanding of governmental contract procedures among civilian business men who are making their first ventures into this field. The film explains the A.M.C. Field Procurement and Promotion mission when a small manufacturer is awarded his first contract; and how production specialists visit the plant to help iron out problems and enable the contract to be completed on schedule.

A second motion picture, designed for the U.S. Air Force personnel training program, is believed to have value in all educational areas where the vital importance of teamwork needs to be stressed.

No Man Alone (21 min., b & w) uses scenes of famous football games and interviews with star players to present the thesis that sportsmanship and teamwork develop the moral fibre required for a useful and well-adjusted life.

Inquiries concerning previewing and use of these films should be addressed to United World Films. Inc., Government Dept., 1445 Park Ave., New York 29.

Films are Part of St. Louis TV Station's "Sales" Series

☆ A special series of television programs on sales training, entitled Sales Magic, is being planned for showing this fall over station KETC-TV, St. Louis educational tv station. Frank Block Associates, St. Louis advertising and public relations firm, is cooperating in producing the series.

Showings will be from 8:30 to 9:00 p.m. on Wednesdays, beginning October 1. Film portions of Sales Magic are being supplied by Swank Motion Pictures, Inc., St. Louis.

Earlier tv series on which the agency and the station cooperated were titled *Creative Marketing* and *Brainstorming*.

Lux-Brill in New Location

☆ Lux-Brill Productions, Inc., has moved its offices and sound stages to new quarters at 319 East 44th Street, New York.



"Let's use 13-7—SINCERITY and 14-2—SELLING SCHERZO."





"SINCERITY" and "SELLING SCHERZO" are two music selections from our library of high fidelity magnetic recordings, for subtly enhancing your presentation. Sound is just one of the services we supply—in depth.

RCA and Westrex Sound Recording • Editing • Processing Printing, Color and Black-and-White • Magnetic Laminating

CAPITAL FILM LABORATORIES, INC.

1905 Fairview Ave., N. E., Washington 2, D. C. LAwrence 6-4634

SAG Board Approves Direct Representation for Branches

Branches of the Screen Actors Guild in cities throughout the country will have direct representation on the SAG's national board of directors, if members approve a recommendation made by the national directors at their conference in Hollywood in mid-September.

SAG's membership will be asked to approve the directors' recommendation for enlarging the national board in a mail referendum.

While SAG branches in cities such as New York, Chicago and San Francisco each elect their own councils, and vote in the election of national officers and members of the board that meets in Hollywood, they have not previously elected national board members to directly represent their particular branch.

Following discussions between Guild officers and the various branches, the SAG board has adopted the principle that each major branch shall have direct representation on the national board, and that board members from branch cities shall attend board meetings in Hollywood.

About 70 percent of the Guild's 12,500 active members reside in the Los Angeles area; 23 percent are in New York, and the balance in other cities.

A. J. Platt Now Managing RCA Audio-Visual & Sound Sales

☆ A. John Platt is now manager of audio-visual and sound sales for Radio Corporation of America, with headquarters in New York City. In his new position he has charge of the sale of a-v products—including 16mm motion picture projectors and tape recorders.

A native of Pittsburgh, Platt joined RCA in 1941 as a sales representative there, and later served in the Cleveland office. Before his most recent appointment, he was manager of theatre equipment field sales for RCA.

He is an advisory member of the standards committee of the Division of Audio-Visual Instruction, National Education Association, and of the Society of Motion Picture and Television Engineers.

Byron Opens Florida Office

☆ Dudley Spruill, general manager of Bryon, Incorporated, has announced the opening of a branch office of the company in Orlando. Florida, at 1224-26 Colonial Dr.

in San Francisco

You're in good company *
at Palmer Films . . .
Offering complete services under
one roof:

- scripting
 - photography
 - sound recording
 - editingprinting

... and supervision of the thousand details in between.

* drop us a line to find out the kind of company you keep.





For 16mm. Film — 400' to 2000' Reels Protect your films

Ship in FIBERBILT CASES
Sold at leading dealers

Only original Fiberbilt Cases



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FOR SALE 35mm ORIGINAL WALL CAMERAS

Complete with 12-Volt motor, four lenses and two magazines.

PRICE \$1,200.00

CAMERA EQUIPMENT COMPANY, INC.

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Calvin Goes ARRIFLEX

The CALVIN Company, Kansas City, is one of the most unique and respected firms in American cinematagraphy.

It is the only fully integrated 16mm mation picture facility in the U.S.A. performing internally every phase of film production: original scripting, filming on its own sound stages or on location, music and saund-recording, animation and titling, processing and printing—including Kadachrome—all under the roof of CALVIN'S 7-story building.

The annual motion picture workshap run by CAL-VIN, attracts hundreds of cinematagraphers from all over the U.S.A.

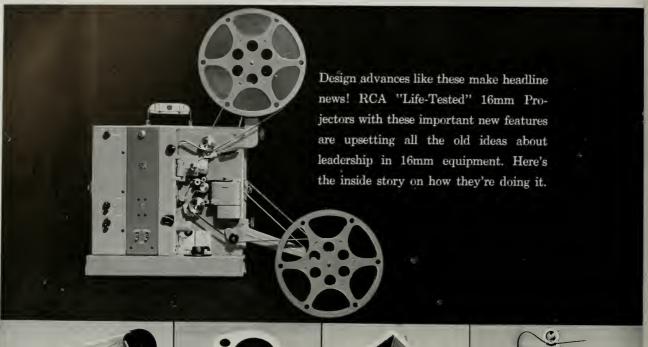
Truly, the CALVIN Campany is an autstanding firm in the matian picture field.

It is significant that CALVIN has selected ARRI-FLEX cameras to modernize its equipment.

Yau, taa, can save maney by switching ta ARRI-FLEX, the most versatile professional 16mm camera.

FIND OUT ALL DETAILS by filling out and mailing this coupon. ARRIFLEX EQUIPMENT is available on convenient long-term leose plan with purchase option.	Ta: KLING PHOTO CORP. 257 Fourth Ave., New Yark 10, N. Y. I wauld like free literature: Arriflex 16 Arriflex 35 Leose Plan
SOLE U. S. DISTRIBUTOR KLING PHOTO CORP.	Demonstration without obligation (of course).
257 Fourth Avenue, New York 10, N.Y. 7303 Meirose Avenue, Hollywood 46, Col.	Company
In Canada: Gevaert (Canada) Ltd., 345 Adelaide St., West, Taronto	CityState

Six powerful reasons why new RCA "Life-Tested" Projectors out-value 'em all!





Maximum Light—First projectors specially designed far more powerful 1200-watt lamps.



Built-in Lubrication—Sintered metal parts are oil-impregnated, making lubrication unnecessary.



Film Protection—Newly designed nylon sprocket shoes and syntheticsapphire pressure shoe protect film at all critical paints.



Easiest, Fastest Threading—Takes less than 30 seconds, along exclusive Thread Easy film path.



Wear-Resistant Case—Surf green fabric case takes mare scuffing and abrasian, is twice as resistant ta ordinary wear.



Famed RCA Sound Quality— Intermatched projector, amplifier and loudspeaker reproduce sound with life-like realism.

Seeing and heoring a new RCA "Life-Tested" 16mm Projector is an exciting experience. And, it's easily arranged with your RCA Audio-Visual Dealer, listed in your Classified Directory under "Motion Picture Equipment and Supplies." 4 Q



"Rigid endurance standards have been set for RCA "LIFE-TESTED" Projectors. Individual components os well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" of RCA means better, more reliable performance from RCA projectors.



RADIO CORPORATION of AMERICA

AUDIO-VISUAL PRODUCTS
CAMDEN 2, NEW JERSEY

In Canada: RCA VICTOR COMPANY LIMITED, Montreal

A Major Effort in U.S. Education

U. S. Office of Education to Administer National Defense Education Act Providing Millions for Media Research; Matching Funds for Acquisitions

A MERICAN EDUCATION AND INDUSTRY have common cause as the nation strives for improvement in the curriculum on all levels, for an increase in both the quantity and quality of teaching and to aid worthy students with scholarship and fellowship programs.

Science, mathematics and modern foreign languages as well as important areas of vocational education are the beneficiaries of the National Defense Education Act of 1958, enacted by the 85th Congress. But industry and the nation as a whole are also important beneficiaries of an improved education system. And from industry, vital help and counsel should be forthcoming to assist in certain areas of research, curriculum development and other sections of the Act.

Audio and Visual Media Designated

Audio and visual media of communication figure importantly in the new Federal program. They are specifically named for research effort under Title VII and encouragement for state and Federal matching funds to enable the schools to acquire and use these modern instructional tools is amply provided in other sections. Administration of the Education Act is vested in the U.S. Office of Education and its Commissioner of Education. An Advisory Committee on the New Educational Media, provided for in the legislation, will bring representatives of science, education and industry together for useful counsel and approval of research and material procurement.

At presstime, Business Screen talked to Dr. Roy Hall, Assistant to the United States Commissioner of Education (and the man in this Agency most directly concerned with administration of the Act). Dr. Hall confirmed the interim appointment of Clarence Walter Stone, Ph.D., of the University of Illinois as a consultant on mass media. Dr. Stone's job will involve the dissemination of research material, coordination of data on impending research projects and general information.

Director of Research to Be Named

The appointment of a director of a branch to supervise and coordinate actual research in communications was not yet confirmed. Neither were members of the Advisory Committee on New Educational Media confirmed since these appointments were yet to be checked in matters of security, etc.

An invitational conference of persons interested in audio-visual and other aspects of the National Defense Education Act is being called for approximately October 20-21 in Washington, D.C. Dr. Anna L. Hyer, Executive Secretary for the Department of Audio-Visual In-

struction, National Education Association, is in charge of these arrangements.

Encourage Submission of Projects

With the expectation that the Advisory Committee will be named and confirmed in early October, Dr. Hall suggested to BUSINESS SCREEN that his office is encouraging the submission of "ideas for research projects, which can be reviewed and placed before the Committee when it convenes within the next month or two."

These research ideas are by no means limited to the aspects of Title VII of the Act, but embrace requirements under other sections, such as Title VI (Language Development) and Title VIII (Area Vocational Education Programs). A most careful reading of the entire act is advised for all persons with special skills and experience in education, training and the related media.

Research in audio-visual media will also affect the kind of films which can help improve

the quality of teaching and to inspire an interest in the teaching profession. Better application of all available media is to be directed to this goal as well as to actual classroom instruction.

State Audio-Visual Plans Are Key

Beyond the immediate task of implementing research, the role of individual states in developing audio-visual activities (for which they must also provide matching funds to secure Federal aid) was deemed most critical. In late September, members of the Council of Chief State School A-V Officers met with officials of the U.S. Office of Education to begin preparation of plans for state action.

Summary and Analysis of Title VII of the National Defense Education Act Providing for Research and Experimentation in Audio-Visual Media

TITLE VII

Research and Experimentation in More Effective Utilization of Television, Radio, Motion Pictures, and Related Media for Educational Purposes

1. Question. What is the purpose of this program?

Answer. To encourage the use of the above media of communication for educational purposes by enabling the Commission, through grants-in-aid and contracts, to conduct, assist and foster research and experimentation in this area.

2. Question. What is the total amount of money authorized for this program?

Answer. Three million dollars are authorized for fiscal 1959 and \$5 million for each of the 3 succeeding fiscal years.

3. Question. How does the Commissioner encourage research and experimentation under this program?

Answer. The Commissioner is authorized to:
(a) Make grants-in-aid, approved by the newly established Advisory Committee on New Educational Media, to public or nonprofit pri-

vate agencies, organizations, and individuals; (b) Enter into contracts, approved by the newly established Advisory Committee on New Educational Media, with public or private agencies, organizations, groups, and individuals;

(c) Promote the coordination of this program with any other similar programs.

4. Question. In general, what type of research and experimentation projects will be considered appropriate for this program?

Answer. Projects for utilizing and adapting motion pictures, video tapes and other audiovisual aids, film strips, slides and other visual aids, recordings (including magnetic tapes) and other auditory aids; and radio or television program scripts for such purposes; for training teachers to use such media with maximum effectiveness; and for presenting academic subject matter through such media. The projects shall be such as may prove to be of value to State or local educational agencies in the operation of their public elementary or secondary schools and to institutions of higher education.

5. Question. How do State and local educational agencies or institutions of higher learning find out about the results of these projects?

Answer. The Commission will disseminate the information obtained by publishing reports of studies and surveys, preparing and publishing catalogs, reviews, bibliographies, abstracts and analyses, and by providing advice, counsel, technical assistance, and demonstrations.

6. Question. What is the purpose and function of the Advisory Committee on New Educational Media?

Answer. The Committee shall make recommendations to the Commissioner on program aspects and matters of basic policy and review applications for grants-in-aid and contracts.



Viewing an Armour "commercial" in one of nation's 4,500 drive-ins . . .

SCREEN ADVERTISING

Throughout U. S. and Abroad. Millions in Movie Audiences Respond to Brief. Effective Playlets

If You're One of those persons whose movie-going experience has been limited to downtown first-run houses in metropolitan centers like New York City or Chicago . . . or if you've never been to a drive-in theatre . . . it may surprise you to learn that television screens aren't the only places where filmed "commercials" are regular fare.

Today 93.7% of the country's 17.000 theatres show filmed advertising messages as a regular part of their daily programs—and unlike most TV commercials, all of these advertisements are in dramatic full color and a hundred times TV-size.

Usually from three to five filmed selling messages, from 40 to 90 seconds, make up the advertising program. Each commercial is shown for one week, at each performance, and theatres are paid a rental fee based on the average weekly audience and other values. Based on the length of the commercial, the cost will average from \$4.10 to \$6.28—per thousand viewers.

The average commercial may have from five to eight scenes, depending on its length; these scenes can be live-action, animated, or a combination of both.

50th Year for Medium

Theatre screen advertising isn't new. It got its start in the industry's pioneer phase almost 50 years ago, with home-made messages painted or lettered on glass slides. Small-town theatre audiences have been familiar with it for years, for

its backbone has been the thousands of small merchants who have used it regularly to tell the story of their own products and services.

What is new is that in the last two or three years, more and more national advertisers have become aware of this long-established medium and its sales potentialities.

Among the reasons given for the growing advertising popularity of the medium is that screen commercials reach a "captive" audience. There are no distractions, and the impact of the selling message is experienced by every viewer.

A widely-successful screen ad-

"Golden Opportunity" for Sponsors

Big Theatre Screens, Brilliant Color and Merchandising Tie-Ins Help Make Theatre Screen Advertising a Comer . . .

vertising program of recent years was Texaco's "Four Seasons" campaign, linking the familiar oil change and "seasonized" gasolines to superbly beautiful screen renditions of the seasons. According to the Texas Company's ebullient sales promotion manager, Jack Gregory, these subjects scored heavily on the sales front with numerous reported incidents of "fill'er up with Texaco" by drivers who turned into the familiar sign of the Red Star on their way home from drive-ins and neighborhood "hard-tops."

Direct Tie-in to Sales

It is one of the screen advertising medium's most vaunted assets that the customer will react to its sales message within minutes of the showing. Witness the successful Armour & Company frankfurter appeals tied in directly with drive-in food facilities; witness the candy and beverage appeals used within theatres to whom these items are vital to the profit-and-loss statement: witness the shopping habits of movie-goers affected by service station ads, restaurants, etc. There isn't another medium more directly related to a customer on the move, able and made willing to be motivated into buying action within a very short space of time after receiving the message.

In a more recent instance, a company selling brake-repair equipment and service offered a warning that, if an auto brake pedal had to be depressed more than half way before it took hold, the brakes needed repairing. Almost immediately, brake lights throughout the drive-in theatre lit up.

The actual viewers can be counted by the number of admission tickets sold. The advertiser buys circulation that approximates the readership of his commercial. This means that there is little or no waste circulation. This is especially important to national advertisers in a time when they must make every advertising dollar count.

Color and Motion Sell

A new and powerful element in favor of screen advertising as a selling force is the stimulus of color. Color creates drama; it can inspire enthusiasm and action in theatre audiences; it helps to sell brand recognition, brand loyalty. Motion picture audiences respond to color-proof is the fact that most entertainment films today are made in color. Combined only in screen advertising, the twin fundamentals of color and motion add realism, attention, beauty, motivation and identity to the sales message. This array of sales stimuli, its proponents say, is unmatched in any other form of national advertising.

Another point that screen advertisers count in its favor is that the medium offers selectivity beyond that of many other types of advertising. An advertiser may concentrate not only on one locality, but on selected neighborhoods in that locality. This is especially important where dealer coverage is concerned, and it gives advertisers an opportunity to cover special nationality groups and other pinpointed areas where these messages will be most effective.

Films are usually booked into theatres on an every week, every other week, or once a month schedule, and for terms of thirteen, twenty-six or fifty-two weeks.

Mannfacturer-Dealer Aid

A "national manufacturer-dealer campaign" can be arranged in a number of different ways. The manufacturer always pays the total cost of production and prints; he may split the local screening cost with a local distributor or dealer;

Shooting scene for a '58 Philco playlet on stage at Alexander Film.



or the local dealer may assume all the screening costs.

A growing practice today is for the national advertiser to underwrite the production of a series of selling messages on his product. These commercials are about 26 seconds long, allowing the local dealer a tie-in message at the end. The film company's field force sells the film series to dealers, and the dealers are billed for the advertisements. Dealers frequently spend from \$5.00 to \$15.00 for every dollar the manufacturer has invested in the screen campaign.

The Carnation Company, as one example, includes theatre-screen advertising in its national advertising budget. On its Carnation brand evaporated milk and Friskies dog food, the company places screen ads through its agency on the same basis as all other forms of national advertising.

For strictly "local" advertising, producers maintain a library of commercials covering virtually every type of retail operation. The dealer selects the ad series he wants, and the producer adds a trailer identifying him with the sales message.

Merchandising Is New

A new merchandising service recently made available to all theatre screen advertisers allows the handing out of a product sample or literature in all locations where the ads are shown.

During the weeks that the sales message is being screened, patrons are given samples, coupons, inquiry postcards or other product information as they enter or leave the theatre. The screen commercials refer to the product being handed out or sampled. Coupons or return postcards can be keyed, if desired, to show the theatre they were obtained in.

Such distribution can be as selective as desired—to adults only, to men or women only, or to children only. Cost is essentially the same as that for showing the commercial.

The principal companies engaged in the production and distribution of screen advertising are the Alexander Film Company, Colorado Springs, Colorado; A. V. Cauger Service, Inc., Independence, Missouri; Motion Picture Advertising Service, Inc., New Orleans, Louisiana; Reid H. Ray Film Industries, St. Paul, Minnesota; and United Film Service, Inc., Kansas City, Missouri.

The number of all persons

who attend movie theatres regularly (once a month or more) has been increasing in the last three years. Sindlinger & Company, business analysts, estimates that today 40% of the United States' population, 12 years of age and older, are regular movie-goers. Only 25% of the adult population go to the movies less than once a year.

Audience Is Increasing

Between 1947, when television began its climb, and 1952, the

During the summer of 1946, if everyone in the United States had decided to go to the movies at the same time, only about 12 million would have been able to sit down in the country's 18,000 conventional theatres and 548 drive-ins. This year, there are seats for 27 million persons, more than twice as many, in 13,000 four-wall houses and 4,500 drive-ins.

This gain in seating capacity is largely the result of the great increase in the number of drive-in

Out of this film library at Colorado Springs, a third of the total space required, thousands of theatre playlets move all over U.S.

number of regular movie-goers dropped from 68% to 38%. Then attendance leveled off, and since 1955 it has been on the increase.

The principal difference is that now more *different* people attend the movies; not so many go two or three times a week, as in pretelevision days.

Because of this, the cumulative audience that will see theatre ads during a thirteen-week run, for instance, may total from 60% to 70% of an area's population.

Studies have also shown that theatre audiences remember the ads they have seen. In a survey made by Sindlinger & Company, 72% of the persons who had seen screen advertising within the past week could remember it, and 64% could correctly name one or more ads or products.

Seating capacity of American motion picture theatres has more than doubled since the end of World War II, and the audience potential for screen advertising has almost tripled. theatres during the last 10 years. However, although fewer conventional theatres are now in operation, the average capacity of these houses is considerably larger than it was a decade ago.

In the drive-ins of 1947, the average seating capacity was about 250 automobiles. The average drive-in today has accommodations for about 850 cars.

Ten years ago the average four-wall movie house had seats for 623 persons. Today the average seating capacity of these theatres is 828 persons.

On the basis of four seats per automobile, there were approximately 300,000 seats in drive-ins in 1947. Total capacity now is about 15,000,000.

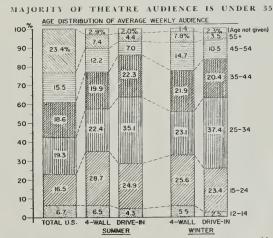
Ten years ago, only about 40% of the 300,000 drive-in seats, or about 120,000 were in theatres where screen commercials were shown, and approximately 70% of the 11,660,000 conventional theatre seats, or about 8,100,000 were in theatres showing advertising.

159 Million a Month

Today, 98% of the seats in drive-ins, or about 14,000,000 are in drive-ins available for advertising; and approximately 80% o conventional four-wall theatre seats, numbering some 9,750,000 are in houses showing advertising films.

During 1958, it is estimated, ar average of 159,000,000 persons amonth will attend theatres in which screen advertisements are being shown. In 1957, attendance at theatres showing screen ads averaged 145,000,000 a month.

In drive-ins alone, it is estimated that the average weekly audience (CONTINUED ON NEXT PAGE



This Sindlinger chart shows 60% of total average weekly audience, 56% of winter audience, is under 35 years of age.

CONT'D FROM PRECEDING PAGE)

aring this year will be 21,000,000 persons over the age of 12 years locations open to screen adversing. The big drive-in season is tween the months of May and ovember. During this period, eachly theatre attendance shoots from 30 million to almost 70 illion; and drive-ins account for uch of this increase.

For example, according to Box-FICE magazine, attendance at ive-ins during the week of July 3, 1958, was up a remarkable 5,16% over the average weekly tendance in June. More than 66 illion admissions were sold durg that week. Over all, drive-ins port a business increase of 10% is summer over the same period 1957.

To show that all of this resurgce has not been confined to the ive-in field, BOXOFFICE magazine to reports that 114 conventional catres were re-opened in the first arter of 1958. These theatres d a combined seating capacity 58,124.

Theatre screen advertising had beginning about 50 years ago. a very literal sense, this form advertising grew up with the tion picture industry.

ergest Users Local

Today, as it was in the beginng, local and regional advertisers
persent by far the largest users
this medium. Best estimates are
at more than 25,000 local busisses are regular users of theatre
een advertisements. Many of
em have been users for a long
tiod of time.

For example, the M. J. Goss tor Company, Chevrolet dealer LaGrande, Oregon, began using een advertising 'way back in 29, during the silent film days, day the company spends twice much in this medium as it does newspapers, and uses theatres using from one block to 25 miles m its place of business.

McKay Markets, regional food in with headquarters in Eugene, egon, has been using screen ads five years on an every-other-ek basis, using theatres in their Oregon towns in which it has res. "Library" films on national od brands are individualized by railer giving the address of the trest store. The company spends out \$5,000 a year on its film vertising program, and finds that its particularly effective in actining new families who move o its area with its stores.

White Star Oil Company, St.

SCREEN ADVERTISING

Olaf, fowa, a screen advertiser for 15 years, credits the medium with helping to build its business to a volume of more than 2 million gallons of gasoline and fuel oil a year. This firm uses four theatres on a 26-weeks-a-year schedule, and no other local advertising except the ads its national refinery places in the newspapers in its area.

Not all local users of screen advertising, of course, can point to experiences as lengthy or outstanding as these, but the fact remains that local merchants in virtually all lines of business have been using

the screen medium successfully for many years.

National Use Increasing

A comparatively recent trend has been the increasing use of theatre screens by national advertisers to get their sales messages across.

The number of national advertisers using this medium has risen from fewer than 100 companies in 1955 to about 175 this year. Since the beginning of 1958, a number of national advertisers new to this medium, as well as others who have been using it for years,

have announced new screen campaigns.

For instance, Studebaker-Packard flashed its 1958 models on screens across the country. Philco Corporation promoted its latest appliances in a series of 13 "hard sell" films, tied-in with a trailer which offered a free premium if viewers came into their local dealer's store for a demonstration. Rheem Manufacturing Company has a new series of theatre commercials on its room heaters. Ford and Chevrolet have been pioneers among automobile manufacturers in theatre screen advertising. Chevrolet's 1958 series includes 27 one-minute films, 14 showing this year's models in action, seven featuring Chevrolet trucks, and six plugging "OK" used car purchases from Chevrolet dealers. The company, through its agency, booked 3,500 theatres for its 1958 campaign, most of them drive-ins.

Prospects in Drive-Ins

Drive-in audiences, Chevrolet believes, represent particularly fertile prospect groups, since most of those attending are watching the screen ads from older cars.

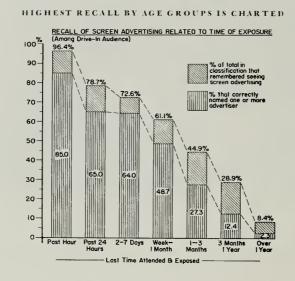
All General Motors divisions except Cadillac are regular users of the theatre screen medium. Oldsmobile uses a distribution pattern similar to Chevrolet, with the agency specifying theatre locations and billing local dealers out of their cooperative advertising funds. Buick, Pontiac and GMC Truck pay all production costs, and turn their films over to the film distributing group, which sells them to local dealers. Pontiac has 14 new color films this year, GMC Truck, 11.

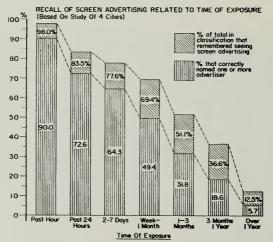
All divisions of the Ford Motor Company also are long-time screen advertising users. The Lincoln Division recently completed two new color commercials, making a total of four films now available for theatre screening.

The Mopar Division of Chrysler Corporation recently completed seven 26-second full color commercials, available for sponsorship by local dealerships, designed to build traffic and sell service for Mopar dealers.

Youngstown Kitchens has five new color films on the newest models in its line. Skelgas Laboratories has a new theatre film series featuring ranges, washers, driers and heating systems in home uses. American Institute of Laundering has eight new films, emphasizing the quality methods used in laundering establishments. These are

(CONTINUED ON PAGE 64)





Measuring impact of theatre screen advertising, Sindlinger studies found age groups from 15 to 24 (in four-wall theatres) and from 24 through 34 (in drive-ins) has highest recall.

A BOUT A YEAR AGO, the Firestone Tire & Rubber Company brought out a film called *The Word Is Spreading* to accomplish some hard selling tasks for tubeless truck tires. Firestone felt that the best way to convince truck owners that tubeless tires were outperforming tubed types was to send a film crew right out on the highways and talk to truckers using them.

The Word Is Spreading did a great job. It was a straightforward frill-less picture, but truckowners believed it, and it sold tires.

If this system worked so well, the company thought, why not use the same technique for Firestone's 1958 annual spring dealer meetings? Why not give up the 76-trombone opening music, fancy sets and bags of tricks, and hit the road again?

Firestone Believes in Films

Firestone has always been a confirmed user of films for many purposes. It finds the very flexibility of the medium to be a chief advantage. And the dealer meeting film could be a case in point. Recession was in the air, customers were staying away, but some dealers were successfully fighting back. Some Firestone dealers were merchandising harder than ever and sailing through the business ebb profitably. They would be the stars of the film-such store owners as Les Wilkinson, of Jackson, Miss.; Gordon Helmick, of Los Angeles; Al Miller of Columbia, S.C.; Heinie Hoffman, of Oshkosh, Wis.; and Caton Merchant, of Manassas, Va.

Some film directors do great work on a big set with all the familiar elements under control and the facile actors to say the right words on the first take. A few—and Owen Murphy is one of them — can pull up to a corner store, poke a camera at an uneasy, ordinary guy, and make him come alive.

And, this is what happened to five Firestone dealers last winter.

Below: Owen Murphy, Gordon Helmick and Helmick's store manager discuss script for a coming scene in '58 dealer film.



Living Examples of Sales Success

Showing actual dealers was Firestone's way of proving to its retail organization that good merchandising still brings results.





Dealers Are the Stars

Firestone Goes to the Field to Film Real Facts on Successful Merchandising by Five Dealers



Film crew records dealer Les Wilkinson making an appliance sale in his Firestone store in Jackson, Mississippi.

After shooting an opening and closing of E. B. Hathaway, Firestone's vice president in charge of sales, comfortably, on a go od sound stage, the Owen Murphy production crew left New York on January 24, set to produce a 71½ minute color film, with live sound throughout, shooting from California to Virginia, Wisconsin to Mississippi, without an actor in sight. All this, and deliver it for the first Firestone meeting on March 19!

Showing That Ideas Work

Each spring Firestone and its dealer groups develop several hot merchandising themes to promote. The 1958 dealer meeting film was designed to show that the ideas were not ivory tower pipe dreams but sound and workable. Oshkosh showed how advertising could pay off; Columbia reaped rewards from spotting bad tires on parked cars; Los Angeles made big profits by telephone solicitation; Manassas

featured a tire safety center that brought in new customers in droves.

All these things Firestone dealers could believe, for these were men they knew. If telephone solicitation was really a good way to find



Top, above: dealer Heinie Hoff man of Oshkosh, Wis. sells televi sion set. Center: Hoffman clerk in action on a tire sale which (bottom is consumated by Mr. Hoffman.

W

new customers—there was Gordon Helmick to prove it. There was Heinie Hoffman in his own living room planning ads that really paic off—and there were the actual buying customers next day to prove it

'58 Meeting Rates Best

The 1958 dealer meetings have been completed, and reports from hundreds of dealers indicate that they were about the best Firestone has ever had. The five special action in the film have been accepted and used more widely that any others introduced in previous years. And Firestone stores' business is good.

Speedy Air Shipments Help Keep Schedule

☆ When tight s c h e d u l e s bring pressures on meeting delivery dates, film shipment methods become increasingly important. Owen Murphy Productions, which believed that its responsibility for this film was not over until the picture was on the screen, found that Emery Air Freight performed wonders in getting prints to Firestone sales meetings on time.

The production was completed on March 17, and 50

scheduled meetings all over the country took place in rapid succession beginning on March 19. Emery made doorto-door delivery of each print for the various meetings with overnight service. Not a print was lost or delayed. Emery also reported back to the Murphy office in New York within a half hour after delivery saying when delivery was made and the name of the man in each place who received it.



Daniel Peterkin. Jr., president of Morton Salt Company, introduced the film story.

Of Salt and MORTON

Major Producer of This Basic Commodity Brings First Big Picture to Screen in "White Wonder"

onsor: Morton Salt Company.

TLE: White Wonder, 2812 min., 35mm Eastmancolor, produced by Wilding Picture Productions, Inc.

The ancients so revered salt at they spoke of it as "the fifth ment"—ranking it equal in imprance to the four elements: rth, air, fire and water.

Today, salt is so recognized and ential a part of our everyday est that it has even become complace in much of our daily inversation. For instance, we eak of a really fine person as ing "the salt of the earth"; we of the indolent, shiftless incidual, "he isn't worth his salt." Truly, salt serves mankind in a ultitude of ways—yet many peok know little or nothing of the mense task involved in making available to us for our various est.

White Wonder is the first "big" for film on the subject of salt, med in 35mm Eastmancolor, it

tells the story of salt, fundamental necessity of our existence . . . how it is made available to us from wells, mines, solar ponds . . . and how it serves mankind in hundreds of ways.

Tells Little-Known Story

In his filmed introduction, Daniel Peterkin Jr., president of Morton Salt, describes White Wonder as "the little known story of salt and its uses . . . its services to mankind . . . its role in our dynamic economy."

"Fortunately," Mr. Peterkin

"Fortunately." Mr. Peterkin continues, "America need not be concerned about its salt resources, for nature made salt abundant. But finding salt in the right quantity and quality, and in the right places . . . producing it in a hundred kinds and grades for every special need . . . and getting it to market . . . this is the big and vital job that has to be done before salt be-

comes available for your use.
"The movie which follows shows how Morton salt enters into almost every phase of human life.

low: a major lighting problem for Morton's Eastmancolor film was esented by this huge underground mine at Grand Saline, Texas.



The Sponsor's Objective: to bring Morton employees and the public a broad view of an industry and its useful services

I hope you will find it interesting ... as Morton people find endlessly interesting their challenging joo of providing salt for every use ... where and when you need it."

White Wonder was premiered at Morton Salt regional sales meetings last December in Atlantic City, N. J., and Omaha, Nebr.

Direction was shared by J. Marsh, George Hoover and Robert

Kohlrust; script is by Adrian Gendot; narrator is Ken Nordine.

How to Arrange for Prints

Prints are available through district offices for use by Morton sales personnel. The film also will be distributed nationally in 16nm for showing to civic, fraternal, social, church and school audiences. Black-and-white prints will be available for tv use.



A Wilding camera is set to shoot salt drilling, preparatory to a dynamite blast . . .



Two tons of electrical equipment were brought down into the mine at Grand Saline . . .

A Study in Film Techniques

PILMING THE GIANT, far-flung organization that is the Morton Salt Company involved problems of scheduling, transportation of production and lighting equipment, and the providing of power facilities that went far beyond the "set-up and shoot" arrangement which may seem to some to be the only factors necessary in effective motion-picture making.

To get the story that is visualized in Eastmancolor in White Wonder, representatives of Morton Salt, its public relations agency (Robert Wood & Associates) and Wilding Picture Productions, Inc. spent five months of coordinated effort before the finished "product" was ready for public viewing.

Time-Table for Shooting

After the script was formulated and approved, there came the time-tabling of dates and locations for the actual filming.

Scenes were to be made at Morton facilities in Saltair, Utah; Grand Saline, Texas; Port Huron, Michigan; and at the Morton Research Laboratory in Woodstock, Illinois, in addition to stage shots in Wilding's Chicago studios. Camera crews had to be assigned for each location.

This was in early Fall, so all scheduling on field trips had to

be qualified by "weather permitting." Fortunately, the weather did permit, and scheduling came off as planned.

First plant visited was Saltair, where solar evaporation ponds came under the camera's eye. Here, the crew was one director and one cameraman—and lighting was no problem.

Plenty of Light-and None

The sun's rays gave more than enough light; the reflection of the blue sky on the white salt, with rugged mountain ranges in the background, provided an interesting vista in which to frame salt, men and machinery.

At the Grand Saline mine, however, the problem was exactly the opposite—there was no natural light whatsoever.

To this location, Wilding sent a crew of nine men—a director, a cameraman and an assistant, and six electricians. Electrical equipment weighing two tons was sent to Texas in one of the studio's tractor trailers.

A Problem in Logistics

All of this equipment had to be hauled down the shaft into the mine. Incandescent bulbs, 2,400 feet of electric cable, and a 35mm camera, no small item in itself.

were lowered and carried by jeep to a central spot in the mine.

From this center, the equipment again was "jeeped" to various positions marked for filming. Once it was set in place, electricians went to work with extensions, hookups and placement of flood lamps.

Two Hours Between Scenes

Small areas of the mine and haulageways were flooded with 600 amps of light . . . using lamps of 500, 5.000 and 10.000 watts, placed strategically, to get the intensity of lighting needed for color photography. All of the equipment had to be re-positioned between scenes; sometimes it took as long as two hours to move it.

For the final scene at Grand Saline, the blasting of a face in the mine, camera and lighting equipment had to be anchored to the mine floor.

At Port Huron, where scenes of the plant, the process and the can making and packaging line were filmed, still another lighting problem had to be solved.

Again. one of Wilding's big trailers, loaded with electrical equipment, went to the filming site. Before the production crew arrived, Morton's master mechanic at Port Huron had requisitioned three 25 KVA transformers from Detroit, to provide 110-volt electricity. As the cameramen moved about the plant, the transformers were hooked into a 440-volt bussbar at each location.

To round out the movie-making schedule, a trip was made to the Morton Research Laboratory in Woodstock, Illinois. Here cameras captured the work of laboratory technicians in their research experiments on salt. Another subject was the pilot plant for the electrolysis of brine, where salt is broken down into its two elements (sodium and chlorine) from which another 21 chemicals can be derived.

Final Filming in Chicago

Final filming was done in Wilding's Chicago studios. Here many props were needed for staging. Clothing, textile bleaches and dyestuffs, medicines, cosmetics, nylons, leather, plastics, newspapers, matches, ceramic glazes, tobacco, and photo supplies — these were but a few of the props needed to introduce into the film the uses of salt for industrial purposes.

Camera contrast: brilliant sunlight floods Morton's Saltair plant . . .



A Chance for the Handicapped

Sponsor: Hughes Aircraft Co., for The President's Committee for Employment of the Handicapped.

TITLE: Employees Only, 20 min., color, produced by La Brea Productions, Inc.

This public service film is going to receive as wide distribution as almost any special purpose film ever made, and deservedly so. Its point is that handicapped workers make as good or better employees as the unhandicapped, when placed in jobs that take their disabilities into account.

The picture shows how many different jobs the paraplegic, the blind, and even the spastic workers can do. And these employees have better attendance records and are better insurance risks than nor-



A valuable research worker at Hughes Aircraft is Melvin Dalton (in wheelchair). A polio victim, he spends nights in a respirator.

mal workers. Employment is good for their morale, for the company employing them, and for the economy in general, because it restores them as productive members of society.

Scenes are all taken in and around the Hughes Aircraft Company plant in Culver City, California, which has been one of the leaders in making a place for the handicapped, both as a service to the worker and as a simple matter of good business.

The film is introduced by Gen. Melvin J. Moss, who is blind, and

is chairman of The President's Committee for Employment of the Handicapped. The narration is handled by movie and ty star Bob Cummings.

Many Industries to Benefit

Employees Only will be distributed by many agencies and companies. The Eisenhower Committee will spark its use, as will the U.S. Department of Health. Education and Welfare. Insurance companies and tv stations are expected to make good use of it as well, and all segments of industry will benefit from its message.

"Gold Mine on Wain Street" Shows Communities

How to Recruit New Industry

☆ Competition between communities for new and virile industries has never been keener than it is today.

Why is new industry so important to a community's economic well-being? According to a recent report by the Chamber of Commerce of the United States, one new factory employing 100 workers can mean 296 more people in the community, 112 more households, \$590,000 more personal income per year. \$270,000 more bank deposits, 107 more passenger cars, four more retail establishments — and \$360,000 more retail sales per year.

Program Must Be Planned

Time was when local chambers of commerce and other organizations with community-building interests went after new industries on a somewhat hit-or-miss basis. This era has passed. The communities — and states — which knock off the prize industrial plums today are those which follow a planned program of industrial development.

Designed specifically to aid local developers is a new 26-minute

sound-color documentary motion picture, Gold Mine on Main Street, produced by International Sound Films, Inc., specialists in industrial and area development motion pictures.

Gold Mine was premiered during the 1958 annual meeting of the American Industrial Development Council. During the first two months after release, prints had been shipped to every state, plus Hawaii and Canada, and to many public utilities, railroads and industrial development corporations throughout the country, according to George M. Kirkland, president of International Sound Films. This indicates, Mr. Kirkland feels, that the film answers an important need in the industrial development field.

Films emphasizing the industrial (CONTINUED ON NEXT PAGE)

More than 400 persons saw "Gold Mine" film at recent premiere.



Main Street Gold:

CONT'D FROM PRECEDING PAGE)

dvantages and resources of ports, ities, counties and states are by o means a new development. Tities and regions in states from the polymer of the polymer

Many Communities Use Films

Standard Oil Co. of California, or example, has sponsored films n Los Angeles, Oakland, and San rancisco; Richfield Oil Corp. on opics such as California and Its latural Resources, California's uried Treasure (oil and gas reources). Idaho and Its Natural esources, and similar films on daho and Utah; chambers of ommerce in the Indiana communies of Crawfordsville. Evansville. ew Albany and South Bend-Iishawaka have film portraits of ieir communities' advantages; and idustrial concerns, chambers of ommerce and area development roups in many locales have moon pictures that tell their own dividual stories.

Gold Mine, however, is possibly the first motion picture that sells the overall theme of industrial development and is applicable for se by any group—city, area, or ate-wide—which wants to spark a industrial development pro-

The film opens with a series of nots comparing a healthy comunity with a sick one. A series is cartoons shows the importance in new industry to a typical comunity—in terms of jobs, income, wings, increased retail trade. The tense competition for new intense competition for new intensity is illustrated by flashes of rochures and advertisements from trious sections.

Next the picture outlines the usic factors which influence inistry in selecting a plant site. olor sequences describe the importance of such things as markets,

"Gold Mine" in Making



Professional community development engineers were actors in picture.

labor, materials, transportation, water, utilities and financing.

Special emphasis is placed on community development, covering planning and zoning, specific sites, and in general asking the question, "Is it a good place to live?"

Then the film gets down to cases on the actual mechanics of local industrial development. To succeed, the film points out, this must be a community-wide activity, planned and budgeted on a long-range basis. Next the camera moves into the selling and promotional phase of development, showing various types of advertising and mail campaigns.

Scenes for Gold Mine were made in many different cities and communities in a number of different states; but the film has been edited so that, as far as possible, the subject communities could be anywhere in the country. Literally scores of firms cooperated in making the film possible.

The people who appear in the film are not professional actors. Parts are played by business men and developers, photographed in pursuit of their duties. The opening and closing statements, for example, are narrated by an executive of Lockheed Aircraft.

Gold Mine on Main Street has been cleared for television use as a public service feature. Its length (26 min.) allows it to be used in a half-hour program.

How to Obtain the Film

The film is available on a purchase basis only, from International Sound Films, Inc., 26 E. Andrews Drive, N.E., Atlanta S., Georgia, and its affiliate, Industrial Sound Films, Inc., Conway Building, North Atlanta 19, Georgia.

Purchase rates are: one to five prints, \$250.00 each; six to 10 prints, \$225.00 each; 11 prints and over, \$200.00 each.

Slidefilm Explains Proposed Illinois Judicial Amendment

& Equal Justice for All, a sound slidefilm in color, has been completed by Sarra Inc. for the Committee for Modern Courts. The film explains and discusses the Blue Ballot Judicial Amendment, on which Illinois citizens will vote in November.

Featuring the voice of the award-winning tv commentator, Clifton Utley, Equal Justice for All will be shown to political, civic, fraternal and other groups throughout the state. The scenario was written by Helen A. Krupka, and production was directed by Jordan Bernstein.



Traffic officers of National Biscuit Company see film story of New York Central's Flexi-Van rail-highway freight service. At far right (standing), E. J. Paronett, Flexi-Van sales-service executive for the railroad.

Short Sales Film Helps N. Y. Central Show

Freighting With Flexi-Van

Sales Increase Follows Use of Repeater Projector

A technique new to the railroad industry—direct selling by film—is being used by the New York Central Railroad to secure business for its revolutionary new Flexi-Van rail-highway freight service.

An eight-minute sound film, in color, Freight By Flexi-Van, is shown to the prospective customer at his convenience right at his desk by means of the Sound Masters' 23-pound portable repeater projector. A number of the suitcase projectors are being used as calling cards by members of the Central's freight sales and service department.

"Since the Flexi-Van operation is so amazingly simple, we found that it had to be seen to be believed," R. L. Milbourne, Director of Flexi-Van Sales, Freight Sales and Service, declared. "The new film and the projector and our representative's commentary do far more than any brochure or illustrated material alone could accomplish."

Shows Flexi-Van Technique

The Central's Flexi-Van makes use of a new technique that permits fully-loaded highway trailers to glide off their wheels on to special flat cars in only four minutes. Only one man, usually the driver, is required for the operation which needs no special loading or unloading terminals.

The new film highlights the simplicity and flexibility of the operation and points up the convenience of door-to-door deliveries combined with low-cost rail transportation.

Film Helps Make Sales

A number of the Central's customers who have seen the new film and projector have "complimented us on this unique visual sales presentation," Mr. Milbourne noted. "Our response has been amazing, since our Flexi-Van volume has increased by one-third in each month since we launched it in April."

If an additional showing of the film is required, the repeater projector can re-run the film with only a few seconds preparation.

Projects a 15-Inch Picture

The projector unit is equipped with a 15-inch rear projection self-contained screen, a removable magazine and only two control knobs. It uses standard coated 16mm film and can be set up within 60 seconds without the need of darkening the room in which the film is to be shown.

No. 10,610 for 5/M

☆ Freight by Flexi-Van, Sound Masters' new film for the New York Central, carries a job number of \$10.610.

Since 1937, when the production company was organized, Sound Masters has now completed 10,822 films, including 5,912 TV spots, 44 spots and 16 longer films are currently in production.

A New Look at Social Security

Film Explains Recent Changes in Old Age Benefits

★ Sam'l L. Pilgrim, principal character in the Social Security Administration's new motion picture, Sam'l and Social Security, is a newcomer to the world of animated color cartoons, but some of the problems he faces are troubles with which we are all familiar.

Up through the ages Sam'l, a colorful little character in more ways than one, has had an eventful and exciting career. On occasion he has had difficulties with everything from dinosaurs to unemployment, disability, and old age.

Tells How Program Works

In his saga there are drama, humor and pathos — and a good deal of solid information about Federal old-age and survivors insurance; how it works, and what it means to every American family.

The pixie services of Sam'l L. Pilgrim enable the Social Security Administration to give this information and explain its importance in a way that entertains while it

Below: Sam'l and his employer both contribute to retirement . . .



instructs. Sam'l is each of us, whether our age is nine or 90. Each time he makes progress toward solving his problems, he helps to solve some problems for us all.

Agency's First Color Film

Sam'l is the Social Security Administration's first new motion picture in three years, and marks the



Above: Sam'l Pilgrim's ancestors had no cushion for old age . . .

agency's very first use of color. The film, available in either 16mm or 35mm, runs for 14 minutes and has been cleared for tv and theatre use as well as for showings to civic, social and school groups.

The agency estimates that during the first year of its existence, Sam'l will be seen by an audience of about 2,000,000 people in about 10,000 screenings, about half of which will be in commercial theatres. Arrangements for showings may be made through any social security district office or through the Social Security Administration, Equitable Building, Baltimore 2, Maryland.

A "live panel" presentation makes the case for beverage alcohol . . .

PR Film for Beverage Alcohol

Doctor's Viewpoints Shown in a New Color Film

Sponsor: Institute of Public Information.

TITLE: To Your Very Good Health, 29 min., color, produced by Campus Film Productions, Inc.

☆ The Institute of Public Information (which numbers among its present clients Seagram's, Calvert, Four Roses, and other distillers) believes that the liquor industry has neglected an important and rightful phase of its public relations activities: that liquor, in moderation, might actually be good for you. Leaning over backward to be circumspect, the liquor industry usually has spoken out only defensively of its role in modern life.

Yet, the industry's public relations problems are vexing and serious—headlines in newspapers all too often connect beverage alcohol with the whole gamut of human frailties. But, over sixty million Americans do drink, and over 97% of them handle it quite well.

Man's interest in alcohol is as old as history, but his knowledge of alcoholic beverages—what they are, their proper use, and their effects—is so scant that superstition, supposition and prejudice have taken the place of fact. To counter fiction with fact, and fancy with truth is the purpose of the new film. To Your Very Good Health.

Dr. John Staige Davis delivered a paper at the New York Academy of Medicine two years ago, which was subsequently published in the Virginia Medical Monthly, in which he pointed out that the attention of many doctors — along with the public—has been so focused on the problems of alcoholism that there has been tendency to overlook the therapeutic values of beverage alcohol. Dr. Davis'

paper, with a bibliography of 51 references to medical sources on the subject, scotched a great many widely believed fancies about beverage alcohol—that it shortens life, causes cirrhosis of the liver, is harmful to kidneys, etc.

Using Dr. Davis' research as a background, screenwriter Alexander Klein; medical consultant Dr. Merrill Moore, of Boston; and Campus Film Productions have turned out a film composed of a live "panel," charts, and technical animations sequences which tell factually the story of beverage alcohol, pointing up particularly its value in countering stress and its definite usefulness in heart conditions. The film also discusses conditions in which people should not drink, and gives pertinent information and advice on alcoholism.

While To Your Very Good Health is being aimed at a wide general audience (50 prints circulating through Ideal Pictures, and 88 through the Institute's clients' sales companies), there is nothing implied in any way to encourage anyone to drink. The picture only seeks to promote better understanding of alcohol and to show it is not the devil as sometimes painted.

The sponsoring Institute of Public Information makes no commercial plugs for its clients products—largely light blended whiskies—but it does say that present scientific evidence indicates that excessive congeners (fusel oil, acids, aldehydes, etc) present in heavier bodied straight whiskies are potentially toxic if taken in quantity.

Question and answer folders on beverage alcohol are distributed free to interested audiences in connection with showings of the film.

DuPont Shows Fabric's Features

Sponsor: E. I. du Pont de Nemours & Company.

TITLE: Right in the Rinse, 5 min., color, produced by Sweetman Productions.

The product featured in this motion picture is "Zelcon," a new fabric conditioner made by du Pont, which conditions fabrics in the rinse water, making towels softer and more absorbent . . . eliminates static in man-made fibers . . . makes clothes easier to iron.

The film has a dual purpose: first, it is being shown by du Pont representatives to manufacturers of household cleaning products; and second, it is to be released by Modern Talking Picture Service as

a segment in their 15-minute *Home Digest* for television.

Scenes show the product in use in the home, proving by interesting close-ups and laboratory tests how "Zelcon" makes towels and diapers softer and more absorbent, eliminates static in nylon slips and dresses, and ironing easier for all types of fabrics.

Airline Films Listed

☆ A supplement listing 45 motion pictures recently produced by member airlines has been issued by the Public Relations Office, International Air Transport Assn., 1060 University St., Montreal 3, Canada, It's free.



Above: Sir Thomas Lipton's famed Shamrock IV" with which he made his ourth try for the America's Cup in 1920.

PONSOR: Thomas J. Lipton, Inc.

TITLE: The History of the America's Cup, 27 min., color, produced by Transfilm, Inc.

The world's most famous sporting trophy, ie 107-year-old America's Cup, is the gleam-gg star of a new 27-minute color documentary totion picture produced by Transfilm for homas J. Lipton, Inc.

The History of the America's Cup covers excitement and tense moments in the first by years of competition for the gaudy trophy. Ithough the Cup's intrinsic value is probably so than \$100, about \$30 million has been ent by British yachtmen who sought to rem it to the land of its origin and Americans to so far have managed to keep it here.

Originally, the trophy was won from the byal Yacht Squadron in 1851 by a syndicate American yachtsmen who owned the America." Since then, 16 challenges have en made by English, Irish, Scotch and Cadian sportsmen in vain attempts to return trophy to the United Kingdom.

T. O. M. Sopwith, British aeronautical manacturer, made the last attempt with his ndeavour II" in 1937. September 20 of s year saw the start of another series of allenge races for "the ould mug."

Sir Thomas Failed in Five Tries

Best remembered of all Cup challengers unubtedly is Sir Thomas Lipton, who made consuccessful tries for the trophy with his nous "Shamrocks" between 1899 and 1930, hough he never succeeded in turning the consumption in the property of the everlasting admiration and respect of the perican people, and a \$16 thousand solid decup donated by public appeal.

t is Lipton's great sportsmanship that proes a theme for *The History of the America's*

n the film, a boy sailing in a weekly regatta es for the fifth time in a row and returns to yacht club locker room, discouraged and dy to give up racing his sail boat forever, adult member of the club sympathetically es him in hand and tells him the story of

Lipton's Film Tie-in With Sailing Classic

"Bistory of the America's Cup"

the America's Cup—and of the man who "won by losing," Sir Thomas Lipton. The boy, called Tommy in the film, thereafter recaptures his interest and faith in sailing competition.

Eastern Clubs Featured in Scenes

Location shots were made at the New York Yacht Club in New York City and the American Yacht Club in Rye, N. Y. The New York Yacht Club houses the largest collection of memorabilia connected with many years of competition for the America's Cup, including the Cup itself and perfect scale models of the challenging and defending yachts. At the American Yacht Club, actual sailing scenes were photographed during the past summer.

The film script was written by Fred Freed from original research by Jerome E. Brooks. Thomas Whitesell is the producer, and Shepard Traube the director.

The History of the America's Cup will be shown on tv, in theaters and to interested clubs and organizations throughout the United States. Distribution will be handled by Association Films, Inc. via nationwide offices.

Audience Results Like These Launch a "Cup" Film's Career

☆ The History of The America's Cup already has had an unusual "career" as a sponsored film:

. . . it was ordered for a premiere showing on the first day's operation of a tv station located on the Isle of Wight, where the first America's Cup Race was held in 1851.

... it was "sneak previewed" at the Grand Central Newsreel Theatre, complete with trailer announcement and audience reaction cards. Viewers liked it well enough for the theatre to book the film for an additional four-day run on the eve of the race.

. . . it has been shown all summer long to Naval cadets in training at Old Mystic Seaport, Connecticut.

. . . it was shown in three theatres on Martha's Vineyard as a special featurette, as a result of a yacht club commodore's request for a place to show the film to fellow yachtsmen and vacationers.

. . . it was scheduled by ABC-TV for a network play on some 20 to 30 stations in early September.

... it was previewed initially in June to 500 special guests, sports writers and yachting enthusiasts in New York's Waldorf-Astoria Hotel, and introduced by actor Hume Cronyn.

How Promotion Builds New Film Audiences

by Robert Finehout

Director, Advertising and Promotion Association Films, Inc.

ABOUT THREE MONTHS ago we saw The History of The America's Cup for the first time, in a small mid-town Manhattan screening room. As the lights came up after the showing, all in the audience knew they had seen a winner. Big, handsome, colorful. exciting—blending the historical with the nautical, the dramatic with the documentary, this one had audience-appeal written all over it.

The film would be in heavy demand, anytime. But this year, perhaps more than at any other time, it offered a special challenge: 1958 would mark the resumption of the sporting classic, the America's Cup yacht race. The release of the film was timed to coincide with this great event, recognized by many sports writers as the sporting event of the year—or 21 years if you're a yachtsman who has waited since 1937 for this water-bound "world series" to be resumed.

Aim Picture at Selected Audiences

A film that can boast so many ingredients: adventure, thrills, timeliness, and above all, newsworthiness, deserves, even demands, extraspecial handling. Our problem was how to reach maximum audiences at the time when interest in the Cup races was reaching a crescendo, but when many normal sponsored-film outlets (schools, clubs, etc.) were inactive.

In consultation with representatives of the sponsor, Thomas J. Lipton, Inc., we decided to concentrate on television, yacht clubs, and selected motion picture theatres. A pattern of tv release was formulated, akin to the selected pre-release engagement plans used successfully with such theatrical attractions as The Bridge on the River Kwai and The Ten Commandments. In other words, we worked out a "roadshow-on-tv" pattern, with priority given to the major stations in the top markets in the country. This was the "premiere phase" of the program.

Premiere Showings on 51 Stations

Major network and independent stations in the 70 largest markets were offered the film for televising during the period July 15 to August 31. Fifty-one stations booked the film for showing during this premiere period, in such major audience markets as New York City, Chicago, Los Angeles, Boston, Detroit and Washington, D.C.

This six-week period had special significance: interest in the race was heightened each day as four American yachts competed against each other for the honor of defending the "ould mug" against the British contender, Sceptre. The tryouts were covered by all major news services, the networks, and national magazines.

(CONTINUED ON PAGE FIFTY-EIGHT)

Open House for W. T. Grant

T. Grant Company's 28-year-old store on Getty Square in Yonkers, New York, has been completely rebuilt and modernized this summer into one of the most attractive units in the 725-store chain. To celebrate the new Grant's, and to serve as an experiment in community relations, the store held an open house on September 10 with the public invited to come have refreshments in the new recreation room, meet the manager and his staff, and see a sound slidefilm about the company and its history.

On hand for the occasion to gauge public reaction were Jack Edgerton, Grant's national public relations manager, and Seymour Zweibel, whose production firm has made some sixty films for the merchandising chain in the past five years.

A capacity audience of about 50 Yonkers shoppers attended each of the four showings at the store during morning and afternoon sessions. The ladies seemed to have a fine time enjoying coffee and cake, chatting with Manager Jerry Ackerman, and the film was received with much pleasure. Two representatives of local women's clubs asked to borrow the film to show to their members.

While the screening was an experiment, and the film was not specifically designed for the public, reaction was good enough that the company may extend the program to other stores in the chain.



You Are Cordially Invited . .

to attend a showing of a most interesting film telling the story of the Company which stands behind your new Yonkers' Grant store.

WEDNESDAY, SEPTEMBER 10
Morning Showing ___ 10:30 A.M.
Afternoon Showing ___ 3:00 P.M.

I ree refreshments - I ree Sourenirs
Ask ony soles person to direct you to the
store's new Recrention Room!

W.T. GRANT CO

Slidefilm of Company History Proves Real Attraction During Re-Opening of Yonkers Store



Grant's new slidefilm history impressed this Yonkers clubwoman so much that she asked to borrow it for showing to her group.

EXCLUSIVE BUSINESS SCREEN PHOTOS



Above: Grant's national public relations manager, Jack Edgerton (left) takes film producer Seymour Zweibel on tour of new facilities.

Right: store manager Jerry Ackerman (at left) discusses film showing details with Grant pr manager, Jack Edgerton.

At left: advertisements like this in local newspapers heralded the "open house" showings of the company's slidefilm as a featured event.

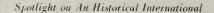


Above: greeting one of the guests for the film showing is Yonkers store manager, J. L. Ackerman. Capacity audiences attended each screening. The program may be extended to other stores in the W. T. Grant chain.



Above: careful attention to projection details before the public showings helped achieve good performances. Here manager Ackerman is checking the projector with an assistant.





Medical Film EXHIBIT

Delegates at World Medical Association Assembly Attend Screenings in Denmark's Parliament House

GIANT STEP toward greater worldwide acceptance and use of the film medium as a means of extending medical knowledge was taken on August 16-19 at Copenhagen, Denmark. On these days, an International Medical Film Ex-

hibition, arranged by Ralph Creer, Director of Motion Pictures and Medical Television of the American Medical Association, was held for delegates to the Twelfth General Assembly of the World Medical Association.

Co-sponsor with the AMA and the World Medical Association was Johnson and Johnson International. Based on his experience as organizing director of the first U. S. International Medical Film Exhibition held in New York last year, Mr. Creer selected a series of outstanding medical motion pictures produced by physicians and surgeons from all parts of the world.

These highly selected motion pictures, comprising the latest in medical knowledge and techniques from many countries, were shown in Denmark's Parliament House. Denmark's Prime Minister, Hans Christian Hansen, welcomed delegates to the Exhibition and was an honored guest at the screenings. Q



A.M.A. Officials at Exhibit

Right: attending the International Medical Film Exhibition were (l. to r.) Dr. Louis Orr, Orlando, Fla., President-Elect of the American Medical Assn.: Dr. Gunnar Gunderson, LaCrosse, Wis., President of the A.M.A. and Dr. F. J. L. Blasingame, Executive Vice-President of the Association.

Below: Prime Minister Hansen (2nd from right)

commends Ralph P. Creer, AMA (2nd from

left) on exhibition. At far left is Johnson &

Below: eminent Japanese doctors also commend Mr. Creer. At left is Dr. Tomio Ogata of Tokyo; center is Dr. Hiroshi Ishii. Both are officials of the Japanese Medical Association.

elow; World Medical Association officials apland Danish Prime Minister's address of welome to Copenhagen. At extreme right is Dr. ouis H. Bauer, Secretary-General of W.M.A.

Hear Sound Tracks

in Three Languages

Pictured above is one

viewing medical pictures

Association Congress at

At right: a closeup of

Copenhagen in August.

translators' booth which

provided English, Spanish

and French interpretations.

during 12th World Medical









Here's opening title frame of Stauffer's sound slidefilm . . .



Founder B. H. Stauffer is presented in opening frames . . .

Stauffer Closes "7 Out of 10" Using Slidefilm on Home Calls

by J. Talcott, Sales Manager

Stauffer Home Plan Division, Stauffer Reducing, Inc.

W HAT DO WE THINK of audiovisual methods in selling?

With a remarkable closing average of seven out of ten home demonstrations in which we utilize a sound slidefilm, I'd say that the Stauffer Home Plan Division of Stauffer Reducing, Inc. is completely sold on this modern approach.

Highly recommending to our sales people that they use the combination of a color slidefilm and recording on every call, we can safely attribute a good part of their high closing average to their application of this sight/sound tool.

Personal Examples Cited

Taking a leaf or two out of my own personal experience, let me cite some examples that seem to substantiate our faith in this medium:

I faithfully showed the film on every call and every demonstration, except one. It is worth noting that I didn't make the sale on that appointment!

Show All Walks of Life

On another occasion, the wife was quite interested but the husband was lukewarm, as is often the case, at the time I entered the home. His interest increased in our product immediately after showing the film and there was no difficulty in closing the sale.

I used this equipment in demonstrations to people from all walks of life—from members of minority groups living in house trailers to wealthy persons in ex-



Like many others, this girl has a weight problem to meet.



The slidefilm illustrates some

points on bad posture.

Husband and wife can slim down together, watch measurements.



Stauffer figure counselor demonstrates Posture-Rest unit.

BUSINESS SCREEN REPORTS ON CURRENT

SOUND SLIDEFILMS

Programs Cover Wide Range of Selling, Training and Demonstration Problems in Competitive Era

clusive neighborhoods . . . and the result was always the same—we delivered our story via film and record in 15 minutes. This presentation would have taken an hour or more by old-fashioned oral methods!

Has Over 1,000 Projectors

We have well over a thousand sound slidefilm projectors out in the field, utilizing the highly-portable and dependable Colburn Picture Phone. Because of their greater capacity we use 33 1/3 rpm recordings. Both record and film feature a famous user of the Stauffer Home Reducing Plan, Harry Von Zell of radio and television fame.

Let me emphasize that this program is designed for personalized

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demonstrations—face to face— in the home. We utilize the Picture Phone's built-in screen, separated from the projector by a distance of only a few feet when the equipment is set up for home showings.

Personalized use of our sound slidefilm has made it the effective tool that it is . . . we even encourage members of the family to advance the pictures during the showing, helping to create undivided attention on their part.

The Salesman's Good Friend

Good selling is one important key to America's future . . . and we'll agree that the sound slidefilm is the salesman's staunch friend and ally in helping move products and services to the American family . . . right in the home!

Power of the Press

Sponsor: Dun's Review & Modern Industry.

TITLE: Problems and Opportunities, 15 min.
ssf, produced by Gotham Film Productions
(subsidiary of Seymour Zweibel Productions).

† Problems described in this filmstrip are those of the seller faced with buyer resistance—purchasing agents with hands tied from above by the "profit squeeze." Opportunities lie in the pages of the business magazine favored by "men who can give the green light to buying"—Dun's Review & Modern Industry.

DR & MI has been using the filmstrip for the past year to tell the story of its editorial strength as vividly as possible in 15 minutes. While not designed primarily as a direct selling tool, the filmstrip has achieved remarkable success in producing new business for the magazine.

"Our salesmen are enthusiastic. Many of them attribute new business directly to the filmstrip," Alex J. Dughi, Advertising Sales Manager, has said. "In the past year I would say that the filmstrip has been shown to between four and five thousand top advertising people, in groups ranging from as high as one hundred to individuals in their offices. Our salesmen have shown this filmstrip at every possible opportunity, including one instance where it was screened against the ceiling in the office of a key prospect."



bove: art combines with prodt pix for Remington Rand.

Art and Photography ell Business Equipment

PONSOR: Remington Rand.

TLE: Personnel on File, produced by Muller, Jordan and Herrick.

oblem: Getting favorable attenon and holding attention as the oduct is identified, as the sales int is clinched, is a problem in y sales method. Slidefilm techques facilitate a smooth, appealg sales message. When Remingn Rand elected to sell the Kardex rsonnel records system via sliden, it was decided that the office oduct story would best be told cartoon art. The film was to be ecifically a sales vehicle however d this necessitated actual product ews. A presentation was desired it would preserve the artistic otif, yet show the product to vantage.

lution: Using Type C prints in mbination with artwork, the procer incorporated product views a way that maintained the art ntinuity. With this visual techque, the product was "showsed" as part of the attractive agery.

otivating the Salesman

ONSOR: Receiving Tube Department, Electronic Components Division, General Electric Company.

TLE: General Electric Distributor Sales Development Program, produced by Transfilm, Inc.

ow It Worked: General Electric's ecciving Tube Department was termined to increase the sales of



tubes and parts by making its dealers better businessmen. The Tube Department wanted to train and motivate approximately 7,000 distributor salesmen. The problem was to provide a suitable program for this large number of widely scattered distributors. It was deemed impractical to try to contact the distributors with GE factory training representatives. The solution was to package the material in such a way that a highly trained lecturer was not necessary. The program put in use includes a 10minute animated film, six sound slidefilms, three recordings, multiple choice questionnaires and a leader's guide. The training course was designed for six meetings which can be conducted in the field by electronic parts distributors themselves. To stimulate maximum audience participation, the program forecasts the future of electronics and gives case study instruction on several phases of selling.

Results: Reported George Crossland, manager of distributor development and trade relations-"The program we have developed with Transfilm has been highly successful. Though it is difficult, if not impossible, to measure precisely the degree of its success in sales or new business, reports of its enthusiastic acceptance have inspired us to plan an enlargement of the program to include additional levels of distribution." (The Harvard University Graduate School of Business Administration found this GE program so effective, they requested it for use in their own sales management courses.)

Product Introduction

Sponsor: General Foods Corporation.

TITLE: Instant Swans Down Cake Mix, produced by Transfilm, Inc.

Problem: Many products designed for big sales are too small as product units to be effectively presented or demonstrated to a large group.

Solution: A simple, highly portable sound slidefilm which vivified the package, clearly demonstrated the mix heing used—the steps in preparing a cake—and showed the delicious looking cakes the mix could make. As a living finale, a Swans Down cake, prepared in advance, was served to the luncheoners from the press.

Left: basic selling principles are shown to GE salesmen . . .



Pertinent scene in Textile Workers' film

Safe-Guards for Labor Funds

☆ Scundals involving alleged misuses of labor union funds have been much in the news in recent months, as a result of investigations of certain unions' management activities by Congressional sub-committees.

Most unions, however, are wellrun financially. In fact, many of them have set up procedures in handling funds that are considerably tighter than those recommended by Congress after its recent findings.

For example, the Textile Workers Union of America recently recommended to its member locals and joint boards that a committee consisting of at least three rank-and-file members be elected annually to make an audit of each local's financial records.

To help put this program into effect, a 66-frame sound slidefilm in color was produced for the union by the William P. Gottlieb Co. Titled Guarding Our Funds, the film is aimed at training ordi-

nary union members in auditing the funds of locals and joint boards, and at emphasizing the importance of the auditing function.

The union plans to show the slidefilm at locals' meetings to motivate the election of an auditing committee, and at the beginning and end of training courses in auditing procedures. A training manual has been prepared to complement the slidefilm.

First showing of Guarding Our Funds was at the recent convention of the Textile Workers Union of America in Miami Beach, Fla.

From "Guarding Our Funds"



Slidefilm Aids Personnel Work

☼ A sound slidefilm originally produced to help men's wear retailers solve apparel sales problems is finding new use as a personnel training aid.

The slidefilm is A Plainclothes Story, produced by the Chicago Tribune in cooperation with the Chicago chapter of the American Institute of Men's and Boy's Wear for use by apparel retailers in counselling their customers on better dress habits.

However, Paul C. Dikeman, personnel training manager for the S. S. Kresge Company, reports that the film is now an integral part of the annual training seminars the personnel department conducts for Kresge men undergoing management training.

Kresge conducts week-long sem-

inars every year in its four major sales districts, covering all facets of store operation and including lectures and discussions by company executives and store manageers. This year, for the first time, the seminars included a session on the importance of good grooming.

Training materials, supplied by the Institute of Men's and Boy's Wear, included a print of A Plainclothes Story. The film demonstrates how men of various heights and builds can select different items of wearing apparel to make them appear to best advantage.

Following this year's meetings, trainces were asked to comment on the value of the film. Their reactions were so favorable, Dikeman said, that Kresge has decided to make it a regular part of all future training seminars.

"Labor Law"

Sponsor: Employers Labor Relations Information Committee.

TITLE: You and Labor Law, pro-

duced by Transfilm, Inc.

Problem: Atomic emotions are involved in the relationship of management and labor. The national labor law which governs this relationship is a monument of oft-contested compromises. How to explain this complex law in simplified terms and in a way which would not infuriate management, labor or the public? The Employers Relationship of the public in the property of the public in the public in

tions Information Committee wanted to make a dispassionate but interesting explanation of this vital subject

Solution: A two-part sound slide-film in color, You and Labor Law, was produced which outlined the history of the law and illustrated its important facets. Only by turning off the steam and taking a calm look at the history of labor law can we understand our present law—says the slidefilm's cartoon imagery. Industry has been purchasing the film for use with management and labor audiences.

Visualizing the Slidefilm Story

A PICTORIAL REVIEW OF THE SALESMATE SLIDEFILM

All too infrequent are examples of audio-visual equipment makers and film producers using the audio-visual media to sell themselves.

No shoemaker's child is the Salesmate, a portable all-transistorized sound slidefilm projector. The Charles Beseler Company, its maker, has had Selling Films, Inc. produce an effective sound slidefilm to demonstrate both the medium and the new equipment. Handsome as the smart attache case in

which Salesmate is contained, the slidefilm is shown to all equipment and film prospects on the machine itself . . . selling *both* the medium and the Salesmate along the way.

Weighing only 19 pounds and 14" high, the highly portable equipment can and does go nearly everywhere. Currently it is helpeditizens of New York a new Republican governor.

A SOUND SLIDEFILM SELLS BOTH THE MEDIUM AND THE SALESMATE AT THE TOUCH OF A BUTTON



I bring the visible image of vivid, sharp pictures, the excitement of compelling sound.



With intensified competition, companies with the best selling tools will come out on top.



Sound slidefilms can help your salesmen make more effective calls than ever before . . .



What kind of pictures can be put on my screen? Any kind. For example, this automobile . . .



Few families have seen this kind of compelling sales presentation . . . right at home.



I can also go to retail stores and impress sales points on key personnel . . .



Setting me up for action is simplicity itself.

Just open my screen, like this . . .



I am the most effective way ever devised to help reach and sell more customers . . .



Any questions? The man who brought me here has the answers. I'll turn myself off.

Film Shows Manufacturers How to Make Their Own Boxes

How the manufacturer who buys set-up boxes can save time, space, and usually money too by producing his own rigid boxes from flat blanks is told in *Profit Packaging With Boxmaster*, an 18-minute ales and demonstration sound-tolor film presented by the Industrial Sales Division of United Shoe Machinery Corporation.

Purpose of the film is to show low the Boxmaster, a semi-auto-



Demonstrating a new box-making machine spurpose of this film.

natic machine for forming rigid oxes, can be used to improve alnost any manufacturer's packag-

ng operation.

The film shows a typical busiess man who faces a challenging et of packaging problems in repect to box strength, storage bace, availability and costs—and ow the packaging machinery elps him to meet his objectives. Scenes taken in factories using ne Boxmaker show the variety of pplications of this equipment, representatives of folding box roducers who are local sources of the die-cut blanks have a prompent role in the film.

The film was produced for Inited's Industrial Sales Division y Bay State Film Productions, no. It may be purchased at cost y folding box companies as a ales tool. Bookings for trade roups and others are being handed by the Advertising Department of United Shoe Machinery orporation, 140 Federal Street, oston 7, Massachusetts.

You and the Silicones" Is lew Dow Corning Color Film

Dow Corning Corporation of lidland, Michigan has released fou And The Silicones, a 16mm pound-color motion picture with a unning time of 31 minutes.

You And The Silicones covers the newest industry-wide applications of silicone materials. Insuded are such diverse uses as licones in cosmetics and a new licone rubber stock that self-alcanizes at room temperature.

Designed for showings to top anagement and technical audi-

What's New in Sponsored Pictures

Current Motion Pictures & Slidefilms for Business

ences, the motion picture was produced by the film section at Dow Corning, with final editing work performed by George W. Colburn Laboratory.

"Redwood Roundtable" Shows Logging of Forest's Giants

The thunderous roar of a 200-ton redwood tree crashing down through the forest is one of the authentic sounds included in *Redwood Roundtable*, a new 20-minute sound slidefilm in color sponsored by S i m p s o n Redwood Company for showings to its distributors, I u m b e r dealers and builders.

Interspersed with other sounds of redwood forestry operations and of milling machinery, Redwood Roundtable describes the company's selective logging of redwood lumber. Full color photographs show the timber expert selecting trees for cutting, and explain why over-large trees must be downed periodically so that young seedlings will get more sunlight and grow faster.

Color scenes and narration follow the huge trees as they are transported to the mill and carried through the entire lumber process, including stacking for air and kiln drying. Data on grading and uses of redwood for home building and in industry also are included.

The slidefilm is available for free showings to trade and consumer groups. Requests should be directed to Simpson Logging Com-



The sound of the saw lends authentic realism to new Redwood film.

pany, 1031 White Building, Seattle, Washington.

How Farmers Can Profit by Using Plastics Is a Film Topic

★ How the modern farmer can realize extra profits through the practical use of polyethylene film is the theme of a new 30-minute 16mm sound motion picture in color, sponsored by the Plastics Division of Visking Company, Division of Union Carbide Corporation, Chicago.

Titled Production Protection and Profits on the Farm, the film is available for free showings as an educational service to farmers and

county agents.

Produced for Visking by Graphic Pictures, Inc., Chicago, the film highlights the use of "Visqueen" polyethylene film as a mulching material, as liners for ponds, bins and ditches, silo covers and caps. It also explains other applications such as irrigation tubing, animal shelters, crop covers, etc.

Applications for showings should be made to: Advertising Dept., Visking Company, Plastics Division, 6733 W. 65th St., Chicago, Illinois.

"Most Famous Pants" Subject Of Six-Minute Documentary

☆ Bhue Jeans, a six-minute documentary about "the most famous pants in the U.S.A." has been produced by the National Cotton Council for public service tv programming and subsequent release to school and college audiences as an educational feature.

The 16mm b/w sound film was produced in cooperation with the Denim Council of the Association of Cotton Textile Merchants of New York, by the Cotton Council's audio-visual department at Memphis, Tenn.

Blue Jeans shows how cotton fibers are processed into denim and manufactured into jeans for Americans of all ages. It traces the use of denim by early settlers, railroaders, cowboys and others over the past 100 years, and its popularity with suburbanites today.

FREDERICK K. ROCKETZompany



BUSINESS FILM PRODUCERS

☆ ☆ ☆

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AND THE ACCLAIM OF AUDIENCES & JURIES

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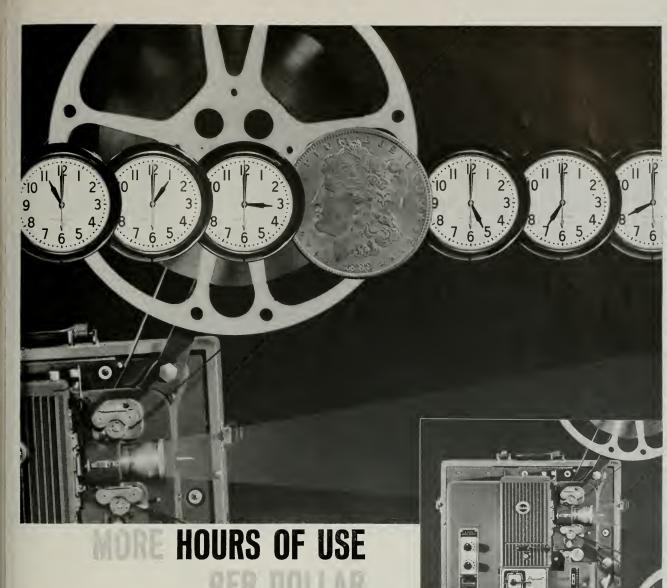
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EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

What's it all mean? That the Pageant AV-085 is the projector that's always ready to go on with the show. Cost? Just \$439!*

P.S. Naturally you get sparkling, detail-filled pictures along with full, natural sound. Why settle for less? See a nearby Kodak Audio-Visual Dealer for a demonstration. Or write for Bulletin V3-22.

*Price is list, subject to change without notice.

Kodak

Color Expert Merle Dundon Receives Kalmus Gold Medal

7 Dr. Merle L. Dundon, assistant nanager, Film Emulsion and Plate Manufacturing Div., Eastman Kodak Company, has been selected or the Herbert T. Kalmus Gold Medal Award by the Society of Motion Picture and Television Engineers.

Dr. Dundon will be presented vith the award at the SMPTE's 4th semi-annual convention Ocober 20-24 at the Sheraton-Cadilac Hotel in Detroit.

In giving the award to Dr. Dunon, SMPTE cites his outstanding ontributions to the development f color film products for the moon picture and television indusries.

Quarter Century in Research

For more than 25 years, Dr. oundon has been closely assoiated with development work reited to such color products as odachrome films. Monopack. astman Color Negative and Eastian Color Films. He has made aluable contributions to the deelopment and improvement of astman Color Internegative Film nd in the development and prouction of Color Intermediate 'ilm.

Dr. Dundon received his B.S. egree from Mt. Union College in 917, and his M.S. and Ph.D. derees from Ohio State in 1920 and 922, respectively. He joined the esearch Laboratories at Eastman odak Co. in 1923, specializing photographic chemistry and rocessing of photographic film. In 929 he was transferred to the ilm Emulsion Department at lodak Park, where he is presently orking, having been since 1950 ssistant manager of the Film mulsion and Plate Manufacturing ivision.

Has Received Many Honors

He has been awarded a National esearch Council Fellowship in 922 and 1923, the Bronze Medal f the Societe Française de Photoraphique in 1924 and a Doctor f Science degree from Mt. Union 'ollege in 1943.

Dr. Dundon is a member of igma Xi (honorary science), Phi ambda Upsilon (honorary chemial), Gamma Alpha (graduate cientific), American Association or the Advancement of Science, merican Chemical Society, Soiety of Photographic Scientists nd Engineers, and a fellow in he Photographic Society of merica.



This modern structure houses Seattle's Audio-Visual Center.

Jaffarian Firm Doubles Size Of Its Facilities in Seattle

☆ Audio-Visual Center, Inc., Seattle, Washington, has just completed construction of a new annex which doubles its existing facilities, according to P. H. Jaffarian, president and manager. Jaffarian is the newly-elected president of National Audio-Visual Association for 1958-59.

Jaffarian entered the audiovisual field 12 years ago with a religious film library in the basement of his home. The business grew rapidly, and in a short time reached out into the educational and industrial motion picture fields

After two moves into larger quarters, the building on the present site was purchased six years ago. Since that time, two additions have been made. Two years ago, adjacent residence property was acquired; and in April of this year, the residence was torn down and construction started on the new annex, just completed. As a part of the expansion program, the original building was completely renovated.

The expanded quarters gives Audio-Visual Center one of the

most attractive and best equipped establishments of its kind in the country, Jaffarian said. Besides ample space for equipment and materials display demonstration, departments for sound sales, equipment rentals and used equipment sales also are provided.

An extensive film library serves church, school, club, industry and home motion picture and sound slidefilm users. The Center's service department, under the management of Al Swanstrom, currently employs a staff of five persons. The organization provides professional service in offering a-v methods, devices and materials to educators, training experts and spiritual leaders in the Seattle

AFL-CIO Prepares Series of Films for Showing on TV Time

☆ The AFL-ClO has announced that it will sponsor a weekly 15minute film series for showings on tv public service time. Title of the series will be Americans at Work.

William F. Schnitzler, AFL-CIO secretary-treasurer, said the film series "will show the contributions of people to American industry and to America's well-being." The films, he said, will be educational in nature.

The film project will be an activity of the organization's public relations department. Production will be handled by Norwood Studios, Inc., Washington, D. C. The series is expected to be ready for showing about November 1.

Milton Murray has been named tv coordinator for the AFL-ClO to work with Norwood Studios on the film production. George Craig has been appointed tv field director to work with stations carrying the series.

New Color Sound Filmstrip Describes Boring Head Design

☆ A new sound-color filmstrip on the design, construction and application of high-precision boring heads has been released by Briney Mfg. Co., Pontiac, Mich.

The filmstrip, with a running time of 11 minutes, is suitable for showing to technical groups interested in new tooling methods and applications. It can also be adapted to training machine operators in the proper use and maintenance of these tools.

Arrangements for showings may be made direct with Briney Mfg. Co., 1165 Seba Rd., Pontiac. Mich., or through any of the company's field representatives.



Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness. Write for brochure

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Professional Motion Picture

Space-Age Conference Report

Photo-Instrument Engineers Prepare for Increasingly Important Part in Expanding Air, Missile Programs

☆ A look into the fascinating future of America's space-age program and the increasingly important part that photo-instrumentation will have in this program lent special significance to the third annual National Photo-Instrumentation Symposium and Exhiborama of the Society of Photographic Instrumentation Engineers, held July 29 to 31 in the Statler-Hilton Hotel, Los Angeles.

This year, for the first time, classified sessions were included as part of the SPIE technical program. Security clearance was required in advance for all persons attending these sessions.

"Secret" ARDC Briefing

First such session, classified as "secret," was an "ARDC Command Presentation," an official Air Research and Development Command briefing, intended to provide management and technical personnel with a comprehensive view of the Air Force development program, its progress and a look at the future.

This presentation was made by Col. Tosti, special assistant to Lt. Gen. Samuel E. Anderson, Commander, Air Research and Development Command. Col. Tosti has been associated with many development programs in jet propulsion and guided missiles.

Films Point Up Report

In his briefing, a two-and-a-half hour presentation which interlaced sound motion picture footage, and silent motion picture footage, and slides, Col. Tosti first outlined the broad objectives of the Air Force atmospheric and space programs and explored various possibilities along which future military requirements might evolve.

Current weapons systems were then related to the basic program, Details of these programs were described, and films and slides showing the status of these projects were presented.

Preview of Missile Program

The second "secret" session comprised a field trip to the Naval Air Missile Test Center, Point Mugu, California, where engineers were briefed on programs currently in progress, and later toured the center's instrumentation and range facilities.

Two sessions classified as "confidential" also were part of the Symposium program. These were workshop sessions, one covering "Optical Instrumentation Utilized at N.O.T.S. Inyokern Ranges," and the other "Track Instrumentation."

Film Techniques Shown

The first of these sessions was a presentation by N.O.T.S. personnel of the optical instrumentation and techniques developed for obtaining data on free-flight missiles tested on its various ranges. The "Track Instrumentation" session, led by Paul Lawrence of the Air Force Flight Test Center, Edwards, California, investigated the forthcoming measurement problems in track testing that can be attacked through applications of photo-instrumentation.

A talk on "The Space Age" was a highlight of the all industry banquet which closed the official Symposium program. Speaker was Dr. J. H. Stewart, division chief, Design and Power Plants Department, Jet Propulsion Laboratory, California Institute of Technology. Dr. Stewart also is chairman of the Advisory Group on Special Capabilities, Department of Defense

Subjects presented for discussion at open sessions of the Symposium included:

"Cine Radiography," by Dr. Irving Rehman, consultant, Rototest Laboratories.

"Inconsistencies of 70mm Film and Equipment," by Jack Carr, Northrop Aircraft, Inc.

"Data Reduction of Photo-Instrumention Records," by Donald B. Prell, vice-president, Benson-Lehner Corp.

"Recent Developments in Zoom Lenses," by Dr. F. G. Back.

"The Elements of Photo-Instrumentation," by Amron Katz, Rand Corporation.

"TV Techniques in Photo-Instrumentation," by Frank Pike, applications engineer, Kintel Div., Cohu Electronics.

A panel forum session on "Photograph Miss-Distance Systems" had as members Dr. Wolfgang Klemperer, Douglas Aircraft; Walter Karkow, Bell & Howell; William Thornton, Del Mar Engineering Laboratories; Al Misevich, Naval Air Missile Test Center; Capt. George Cannon, Air Defense Conmand; Alexander Easson, Computing Devices, Canada; and Fred G. Roberts, Jr., Traid Corporation.

During the SPIE symposium, a joint meeting was held with members of the Southern California

Chapter of the Biological Photographic Association. Topics discussed at this meeting included:

"LogEtronics—Recent Experience in Medical Photography Utilizing a New Electronic Scanning Technique to Provide Enhanced Photo Images for X-Ray Diagnosis, etc.," by Lloyd Matlovsky, chief of the Photographic Department, Los Angeles County General Hospital and University of Southern California Medical School.

"A New Approach to Supplemental Lens Usage, With Emphasis on Employment of the 7" Acor-Ektar for Magnification in Lieu of Bellows and Extension Tubes," by F. Ayton Everest, of the Photographic Staff of Moody Institute of Science.

"Potential Applications in Medical Technology for Miniaturized Military Camera Equipment," by Al Bernard, of J. A. Maurer, Inc.

Equipment manufacturers in the Exhiborama included: Associated Industries; Benson-Lehner Corporation; Berndt-Bach, Inc.; Fairchild Data Devices Corporation; Gordon Enterprises; Houston Fearless Corp.; L-W Photo Products Company; Magnasync; D. B. Milliken Company; Moviola Mfg. Company; Pacific Optical Corporation; Photo Research Corporation; Photo-Sonics, Inc.; Richardson Camera Company, Inc.; Semler Industries, Inc.; Traid Corporation; Vue-Tronics Company; Wollensak Optical Company; and Zoomar, Inc.

Canada's Contribution to Atomic Energy Conference

☆ The Big Z, film story of the development of the world's greatest uranium mining area, was one of Canada's film contributions to the second International Conference on the Peaceful Uses of Atomic Energy in Geneva September 1 to 13.

Completed early this year by the Ontario Department of Mines in cooperation with some of the mining companies active in the area, *The Big Z* was almost two years in the making.

The full color film tells in graphic detail the story of the events that transformed the Elliot Lake area in Ontario from primitive bushland to the busiest mining area in Canada in less than five years. Twelve great uranium mines are now in production in the area. The film was produced by Jack Chisholm Films of Toronto.

For the showing of The Big Z

during the Geneva conference, the sound track was transcribed in four languages — English, French, Spanish and Russian. The international audience was able to hear the narration simultaneously through the use of earphones which let persons select the language of their choice.

Prints Available in U.S.

Ever since it has been available to Canadian audiences, all prints have been booked as much as two months in advance. The film is loaned by the Department of Mines without charge to schools, clubs. mining and investment groups and other organizations. Extra prints have been made available for overseas use through Ontario House in London and through the National Film Board. The Film Board also has copies of the film in United States offices to handle U.S. requests.





Andrew Gold Joins Transfilm As a Producer-Director

Andrew L. Gold has joined Iransfilm Incorporated as a producer-director, it was announced by Michael A. Palma, the company's executive vice-president. Gold, who was eastern production chief of Warner Brothers when he left that company in 1956, was



Andrew L. Gold

more recently chief of production and staff director for Vidicam Pictures Corp.

A veteran of more than 20 years in motion pictures, Gold was with Warner's from 1947 to 1956. During World War II he was a major and chief of training for all U.S. Army Signal Corps Photographic Schools.

Gold has produced, directed or photographed more than 100 theatrical, business and government films as well as several hundred tweommercials. The World of Kids, which he directed and photographed for Warner's, won an Academy Award in 1951. He is a member of the Screen Directors International Guild and a class "A" cameraman with IATSE Local #644.

Gilbert Williams Now a Staff Director at Robert Lawrence

常 Gilbert Williams has joined Robert Lawrence Productions as a staff director.

For the past seven years, Williams has been directing at Van Praag Productions, being credited with over a thousand commercials.

Williams has had wide experience with automotive films, having worked at all major test tracks. One of his commercials for Edsel won a New York Art Directors Award in 1957. Another, for Chevrolet, won the Detroit Advertising Club's Gold Medal Award.

Mel Bourne, former set designer for Maurice Evans and the Theatre Guild, has joined Robert Lawrence Productions, Inc., as staff scenic set designer.

BUSINESS SCREEN EXECUTIVE

News of Staff Appointments Among Manufacturers, Producers

Roy Lampe to Direct Sales For Q.E.D. Industrial Dept.

Appointment of Roy Lampe as sales manager of the recently expanded Industrial Sales Department of O.E.D. Productions, Inc., New York City, has been announced by Robert Baron, president.

In addition to handling sales of all Q.E.D. services, including industrial, promotional and sales training films and tv commercials, Lampe also will direct the company's sales promotion activities.

Before coming to Q.E.D., Lampe was account supervisor for Harold Schor Associates, industrial pr organization.

Parthenon Forms Techfilms Unit for Special Projects

Parthenon Pictures-Hollywood has announced the establishment of a new production unit.

Under the name of Techfilms, the new unit is producing classified film reports, facilities films and other technical motion pictures for missile and aircraft contractors. The first two productions have been completed for Sundstrand/Turbo; contributory footage has been completed for General Dynamics-Convair.

Associate producers in charge are Herbert Thurman and David Bowen, under executive producer Charles (Cap) Palmer.

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Demonstration Reel available on request

Evans Named General Manager Of Southwest Film Industries

John E. Evans, former St. Louis advertising executive, has been appointed general manager of Southwest Film Industries, Inc., it was announced by Joel Benedict, president of the Tempe, Arizona company.

As producer-director for D'Arcy Advertising. St. Louis. Evans scripted the first hour-and-a-half tv spectacular designed for children's audiences two years ago, and carried over a 75-station ABC network. He also was writer-producer for a series of weekly tv musical shows featuring nationally known performers.

Before joining D'Arcy, Evans was a tv producer-director at KETC, St. Louis. At Southwest Film Industries, he will supervise the company's expanding commercial films production. Southwest recently completed a year's series of tv commercials for the Valley National Bank, Phoenix.

Association Films Adds Two Men to Headquarters Staff

** Robert W. Bucher and Robert D. Mitchell have joined the head-quarters staff of Association Films. Inc. Bucher, formerly a division staff member in sales with Mobil Overseas Oil Company, will have sales responsibilities. Mitchell, formerly manager of employee relations of the Okonite Company, will have administrative and personnel responsibilities.

Vin Agar New Western Div. Mgr. of Natural Lighting Corp.

☆ Vin Agar has been appointed western division manager of the Natural Lighting Corporation, of Glendale, California, manufacturers of "ColorTran" and "Groverlite" professional studio lighting equipment.

Agar has had 25 years' experience in the photographic and graphic arts industry. His most recent position was as head of the Graphic Arts Department at the University of California's Radiation Laboratory in Livermore and Berkeley, where he was in charge of all reproduction, still and motion picture photography.

Previously he had been vice president of sales at Watland Incorporated, Chicago, Ill. His experience also includes direction of reproduction and photographic services at Argonne National Laboratories. During World War II he was medical photographic officer at the Armed Forces Institute of Pathology in Washington, D.C.

Hilliard Appointed Laboratory Consultant for Geo. W. Colburn

Allen Hilliard has been appointed to the newly created execitive post of laboratory consultant by Geo. W. Colburn Laboratory, hicago, Ill.

In addition to customer and public relations work, Hilliard will



Allen Hilliard

dit and coordinate all technical iterature published by the motion picture laboratory.

Hilliard joined the Colburn organization in 1955 as a film editor and writer. He previously was issociated with Video Films, Deroit, and Dallas Jones Producions, Inc., Chicago.

Creed Appointed Balomatic Supervisor at Bausch & Lomb

John N. Creed has recently joined the Consumer Products Division of the Bausch & Lomb Optical Co., Rochester, N.Y. He succeeds Ed Sweeney as product supervisor for the Balomatic line of slide projectors.

Since graduating from the University of Rochester in 1951, Creed has held various sales and management positions with photographic dealers, as an outside salesman for a photographic wholesaler, and as sales and technical representative for a photographic manufacturer.

Staff Promotions, Additions Are Announced by Transfilm

A number of promotions and additions to the staff of Transfilm Incorporated have been announced by Michael A. Palma, executive vice-president.

Philip Larschan and Michael Calamari, both former senior editors with the company for eight years, have been promoted to staff producer and supervising editor, respectively. The editorial vacancies were filled with three new editors.

Robert Melahn, formerly a production supervisor with Caravel Films, has joined Transfilm as a staff producer. Also joining as staff producer is John Trenear, formerly a CBS-TV unit manager and production supervisor for both live and filmed tv shows.

Crawley Films Names Hansson Director of Administration

Thorsten Hansson has been appointed to the newly created post of Director of Administration for Crawley Films Limited.

Swedish born, Hansson holds degrees in both civil and mechanical engineering. His experience includes posts as district chief forester and assistant engineer for one of Sweden's largest steel and lumber producers; superintendent and research engineer with the Department of Lands and Forests and Abitibi Power and Paper; national sales manager and later president of Strathmos Schale Manufacturing Limited; and assistant general manager of Booth Lumber.

At Crawley Films, Hansson will be in charge of all phases of business management.

Mrs. Roma Korris to Assist President of Music Makers

☆ Mrs. Roma Korris has been appointed assistant to Mitch Leigh, creative director and president of Music Makers, Inc., New York film music concern.

Outstanding features which represent the greatest value in the law cost field:

ANIMATION and SPECIAL EFFECTS CAMERA STAND

- ★ Precision alignment from 2 through 24 fields.
- 60" zoom travel.
- Massive main column (33/4" dia.) and rugged guide column (2" dia.) ground for accurate performance.
- Ball bearings for smooth zoom action
- ★ Precision machining throughout with .001 accuracy.
- ★ 24" east/west, 18" north/south travel. 360° Rotational table with precise locking action.
- ★ Four counters calibrate compound and zoom movements.
- ★ Operates with any 16 or 35mm camera.
- * Twin heavy-duty rods support rigid, counterbalanced camera faceplate.
- * Roller chain drive with ultimate strength of 2,000 lbs.
- Positive zoom locking device.
- ★ Easy to install ond operate. Will pass thru 30"
- ★ Heavy welded steel base.
 ★ Weight 850 lbs.: Height 9 feet
- ★ ALL FOR THE LOW, LOW PRICE OF \$2995

Among the Recent Purchasers are:

Boeing Airplane Co., Wichita, Kansas Cailfornia Institute of Technology, Jet Propulsion Laboratory, Pasadena, Calif. Walter Reed Army Medical Center, Wash., D. C. Associated Missile Products, Pomona, Calif. Campbell Films, Saxton's filter, Vermont Holland Wegmon Productions, Buldolo, N. Y.

Government of Pakistan Sandia Corporation, Albuquerque, N. M. Telefects, Inc., New York, N. Y. TV Spot Service, Cedar Riopids, Jowa UNESCO (Aid to India), Paris, France Veterans Administration Hosp., Topeka, Kan. Vigule Flim Productions, Santurce, P. R.

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To Help You Get Results!...

"Metropolis In Motion," about to be released jointly by The Port of New York Authority and by the Triborough Bridge and Tunnel Authority, was produced by Andio Productions, Inc., from our script and storyboard.

"Metropolis In Motion" is our second film-writing assignment for The Port of New York Authority.

For 13 years we've specialized in the planning and writing of films and visual materials that get results. Our experience spans more than 1000 assignments!

We'd like to put this experience to work for you—to help you get results.

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guaranteed acceptability

PRODUCTION EQUIPMENT

Mitchell Robot Unit Provides Remote Follow-Focus Control

The Mitchell Robot Focus Control, a major camera accessory which makes possible follow-focus scenes previously considered as impractical or too costly in terms of camera set-up time, has been announced by Mitchell Camera Corporation, Glendale 4, California.

Manufactured by Mitchell for all BNC cameras, the Robot Focus Control can be used in extremely



Mitchell Robot Focus Control

confining sets as well, or where the camera is mounted on a crane not equipped to hold a camera assistant.

Through the use of a slave selsyn component mounted on the camera, the Mitchell may be focused remotely through a matched transmitter mate at slow or fast speeds.

The Robot comes complete in a fitted case and may be installed easily and quickly by following the drawing and directions supplied.

Ceco's Stop Motion Motor Available for All Maurers

A completely new 110-volt A.C. synchronous stop motion motor for the Maurer camera has been introduced by Camera Equipment Co., Inc., New York City. Developed by Ceco's engineering and design department for the company's clients who use Maurer cameras, the device is now being made available to all Maurer equipment users.

Included on the motor are a counter and a control box. Other exclusive features include: DC braking, forward and reverse switches, continuous operation switches, and a hand control switch for single-frame operation.

The stop motion motor attaches to the Maurer without the use of any special tools.

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection



Portman Animation Compound

Warren Conrad Portman Co. Has New Animation Compound

The Warren Conrad Portman Company is now offering a new Animation Compound.

The Compound features 19" north/south and 26" east/west movements which are completely ball bearing mounted. The 20" by 28" mahogany table top has two peg tracks with 22" travel. The table top rotates 360 degrees. It has a 9" by 12½" hole through it for rear projection.

The Portman Compound may be used with any camera stand. It is priced at \$1790, complete. A 12-page catalog is available from the manufacturer at 41 MacQuesten Parkway, Mount Vernon. New York.

Hollywood Film Co. Markets Combination Table Hot Splicer

☆ A new combination table model hot splicer for splicing 16mm, 17½mm, 35-32mm, Cinemascope and 35mm film on one set of pins has been announced by Hollywood Film Company, Hollywood, California.

Other features of the combination table, model number FSC-105, are a special scraping block, a scraping blade adjustment block, a thermostatically controlled method of heating the machine to splicing temperature in 10 minutes. The unit enables the operator to double scrape.

Hollywood FSC-105 Splicer



New Makro-Kilar Lens for Arriflex Focuses Down to 4"

The new 40mm f/2,8 Kilfitt Makro Kilar A lens, just announced by Kling Photo Corporation, is said to make possible continuous focusing of Arriflex 16mm and 35mm cameras from infinity to 4" without need for extension tubes or other accessories.

Use of the new lens in Arrimount is said to permit filling the film frame with a subject area as small as $19/32'' \times 7/8''$ with the Arriflex 16, and $11_2'' \times 13_4'''$ with the Arriflex 35.

Unique construction of the critically corrected lens incorporates



Kilfitt Makro Kilar Lens

an extra-long helical mount to permit covering the extreme focusing range, the company says. Long, medium, and close-up shots can now be made without changing lenses.

F-stops from 2.8 to 22 may be pre-set to permit focusing with the lens wide open, and instant change to the pre-selected f-stop for shooting. Focusing is simplified by the Arriflex's through-the-lens focusing feature.

Built-in deep lens shade takes standard Series V filters. For extremely close focusing distances, the lens provides a scale of exposure correction factors as well as reproduction ratios.

The new lens weighs only 6 oz., and is priced at \$195,00. It is available through franchised Arri dealers.

Oscar Fisher Company Awarded \$300,000 Air Force Contract

☆ Oscar Fisher Co., Inc., Newburgh, N.Y., has been awarded a \$300,000 Air Force contract for Processall stainless steel high-speed 16mm and 35mm film processing equipment, president Oscar Fisher reports. The Fisher equipment, which uses spray immersion plus a drying system using turbulent, heated air, handles film at a rate of 30 feet per minute.

PROJECTION EQUIPMENT

Sound Masters Offers 16mm Repeater Projector Unit

Light in weight (23 lbs.), the projector operates on AC or DC current, may be set up in less than



S/M Repeater Projector

a minute, and holds a magazine load with 22-minutes of screening time.

The special magazine, called "Lift-Off." is exclusive with the Sound Master's repeater. It lifts off the projector quickly, while another can be snapped in place in a few moments.

Other features include a luggage-type case, one-switch control, and power cord and screen which spring out in one motion, ready for use.

The Sound Masters' repeater projector is now being used successfully by a number of industrial concerns, including Grumman, Republic, Lockheed, Philco, Ingersoll-Rand, Outboard Marine, Chamor Mfg., Famous Artists Schools, Premiumwares and General Electric.

New 25-Watt Projector Added To Kodak's "Pageant" Line

☆ A smartly-styled 16mm sound projector with 25-watt amplifier has been introduced by Eastman Kodak Company, Rochester, New York. This newest member of the company's "Pageant" line of projectors is designed for use by businesses, schools, churches and other organizations.

The projector, designated as Model AV-255-S, has a heavy-duty 11" x 6" oval speaker with 1½" voice coil, usually found only on speakers 12" or larger. The batfled speaker has a 5.2-oz. Alnico magnet of improved sensitivity and efficiency.

One master control panel contains tone, volume and microphone input volume controls. Case is finished in desert tan, and speaker

rille is gold colored. Optional equipment will include an accessory head for playing magnetic sound tracks as well as optical

All standard features of the Pageant line are incorporated in the AV-255-S, including permanent ubrication, Kodak Super-40 shutter, single switch for forward and reverse, carbide pulldown claw, folding reel arms, fidelity control, three-wire cord, single-case design and optional 1200-watt lamp for long-distance projection.

Available in September through Kodak audio-visual dealers, the AV-255-S lists at \$535.

Radiant Shows New Line of Lenticular Screen Surfaces

A new line of lenticular projection screen surfaces has been introduced by Radiant Manufacturing Corp., Morton Grove, Ill., following seven years of research and development.

The silver lenticular surface, called "Optiglow," is a bright screen designed for use in normally lighted as well as darkened rooms. Purpose of the lenticulation is to avoid the fall-off of light at side viewing angles sometimes experienced in "high-gain" metallic surfaces. This unit replaces the Radiant "Du-All Classroom" screen formerly used for similar purposes. It is washable, as well as fungus and flame proof.

The new "Uniglow" lenticular surface is designed for darkened room projection. It is said to afford finer sidelighting and to avoid the need for moving the audience to the center of the viewing area. This material also is washable and fungus and flame proof.

Where specialized projection surfaces are not required, Radiant can continue to supply standard fungus and flame proof "Vyna-Flect" glass beaded material.

Radiant's line of "Educator" tripod screens with Optiglow surface are available in 40" x 40" and 50" x 50"; with Uniglow and Vyna-Flect from 37" x 50" through 70" x 70".

Files for Polaroid "632" Slide Mounts Announced by Nega-File

☆ Designed to meet the need for individual filing of Polaroid Land Camera No. 632 slide mounts is a new photographic file available in three models for 25, 50 and 100 slide mounts, announced by the (CONTINUED ON NEXT PAGE)

NEW & USEFUL AUDIO-VISUAL EQUIPMENT FOR TRAINING, SELLING

Sound Slidefilm Projector

Product: "Synchrowink" remote-control filmstrip projector, Model 576-47,

Features: Light-weight (15 lbs.) unit has patented "Rediwind" film system; as film is shown it is automatically rewound and ready for next use. Pushbutton control changes picture in 1 20 second. Jet-stream film cooling; lock-in focus. Adaptable to automatic sound synchronization. 300-watt lamp. 3" lens, 10' control cord standard; 2, 4, & 5" lens, 35' cord available.

Price: \$144.50.

Manufacturer: DuKane Corporation, St. Charles, Illinois.



To Project Polaroid Slides

Product: Projector for instantaneous slides made with Type 46 Polaroid

Features: Model 610 designed for Polaroid Transparency System. Transparency and slide mount shaped to fit together only one way; so slides cannot be projected upside down or backward. 500-watt lamp; f 5.6 lens, 61/2" focal length, enlarges 21/4" x 21/4" slide to 8' image at 20'. 115-v. AC motor. Makes up into own carrying case $10\frac{1}{2}$ " x 12".

Price: \$109.75.

Manufacturer: Polaroid Corporation, Cambridge, Massachusetts.



Portable Business Theatre

Product: "Super Cineducator."

Features: Complete audio-visual unit uses Busch Model-6A 2-way projector, screen cabinet with built-in 241/2" x 331/2" screen, a-v table with built-in 8" speaker, and storage space. Cabinet is only 25" wide. Model-6A projector uses modified Kodak Pageant mechanism & sound system. To operate, unit needs only to be wheeled in, plugged into electrical outlet.

Price: Complete unit, \$898.00; projector only, \$598.00.

Manufacturer: Busch Film & Equipment Company, Saginaw, Michigan.



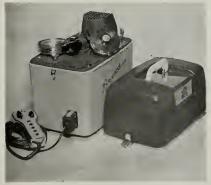
Visual Perception Trainer

Product: "PerceptoScope" multi function 16mm training projector, Mark II.

Features: Combines functions of strip or slide, flash and motion picture projector, plus two-film projection, 19 projection speeds (1-24 frames/sec.); auto or manual film advance control; electronic eye control stops film on predetermined cue. Unit may be stopped at any point, reversed for review. Remote control from hand-size unit on 25' cable.

Price: Model 5102-1 (70' film cap.), \$1275; Model 5102-2 (100' cap.) \$1325.

Manufacturer: Perceptual Development Laboratories, St. Louis, Missouri.



(CONT'D FROM PREVIOUS PAGE) Nega-File Company, Doylestown, Pa.

Affording protection for each slide mount, the slide fits easily into individually numbered slots. Each Nega-File has its own removable index for listing and easy location. An exclusive "anglegroove" construction provides extra slide protection and simplifies insertions or removals. Each slide can be viewed without removal from the file.

Construction of the file is of hardwood, with walnut finish. Files have lock-corner joints, brassplated hardware, snap locks and leather handles for easy portability. A catalog-handbook describing the units (P-34-25, P-34-50 and P-34-100) is available on request.

New 500-W. Slide Projector Added to Bausch & Lomb Line

☆ Bausch & Lomb Optical Co. has added a new 500-watt automatic model to its line of Balomatic slide projectors. Known as the Balomatic 305, the new projector shows



Balomatic 305 Projector

up to 40 slides (2" x 2") with changes controlled by push-button.

High picture fidelity and constant focus are claimed as features. Controls are grouped on a single illuminated panel; remote control is available as an accessory.

List price is \$99.50, including slide tray and carrying case. Additional slide trays are \$1.25 each. Projector is finished in two-tone gray baked enamel.

DuKane Wide-Angle Lens Designed for Rear-Projection

☆ Designed primarily for rear projection, a new wide-angle lens with a focal length of 1" has been added to the audio-visual products line of DuKane Corporation, St. Charles, III.

The wide-angle lens will project a 9-ft. picture at a 10-ft. distance, the manufacturer states. The lens is available for use with DuKane's 576-39, 1,000-watt auditorium sound slidefilm projector, with single-frame filmstrip. DuKane part #463-39, the lens is priced at \$65,00.

A PORTABLE AUDITORIUM FOR TRAVELING SHOWS



Sketch of Portatorium shows how it would look when set up

☆ A giant portable auditorium—called the Portatorium—which can be erected in a few hours and seat 1,000 persons, is being introduced by Wilding Picture Productions.

Inc., Chicago, for use by clients and others as an all-weather enclosure for traveling shows.

The portable auditorium also may be used for other events call-

ing for temporary quarters, sucl as expositions, fairs, convention, and festivals.

Designed by A. J. Bradford director of Wilding's Customer Services Department, the Portatorium is custom-designed and car be made to various specifications A unit for seating 1,000 persons would be 180' long, 50' wide 22' high, and would cost approximately \$20,000.

The Portatorium will prove more satisfactory than a tent, Bradford believes, because it is easier to air condition or heat, and is safer. It will tend to squat down rather than blow over in high winds, he says. It has no tent poles, and no ropes.

It consists of a series of ribs or arches, covered with canvas or other material to form two giant canopies. Like the collapsible top of a baby buggy, the canopies



Drawings show framework (top) and erection process (bottom)

swing upward from opposite ends and meet in the middle to com-

plete the enclosure.

The individual ribs, made of aluminum, are hinged to the foundation member, an aluminum channel which is secured to the ground by long stakes or by bolts sunk in concrete. In dismantling, the ribs come apart like sections of the long handle of a vacuum cleaner.

For air conditioning or heating, a smaller but similar shell is erected inside the Portatorium, to provide a dead air space for insulation. Actual shape of the enclosure is dependent upon the shape of the ribs, which may be semi-circular, elliptical, or other shape. The unit is designed to be erected in less time than a tent of corresponding size.

The Portatorium, including a generator and lighting fixtures, also is designed so that it can be transported in a trailer truck, with a second truck for hauling heating or air-conditioning equipment.

All the News of Films in Business and Industry Appears in Business Screen

Presenting the Oxberry "STANDARD"

a PROFESSIONAL animation stand for \$3950.

The Oxberry "Standard" is the only animation stand precision-engineered to professional standards . . . built to give you professional results . . . yet simple to operate and moderately priced!

Among the innovations featured are N/S, E/W movements that have been calculated not only for the maximum requirements of animation cels, but also for special

effects, rear projection work, crawls, titles, blueprints, still photography, and micro-filming!

The Oxberry "Standard" is the result of the continuing efforts of Animation Equipment Corporation, the world's foremost manufacturer of professional animation stands, to give you the finest in animation equipment.

Write for free illustrated brochure.



EQUIPMENT & FEATURES STAND

All steel welded construction

Two 25%" ground columns.

Ball bearing camera carriage.

Electrically powered zoom,
single speed.

Zoom counter. Removable shadowboard

Removable shadowboard Underlighting. Top Lighting.

Pantograph.

3-point leveling system with 6 leveling feet, 2 leveling gauges. COMPOUND

N/S, E/W ball bearing movement. 360 degree rotation ball bearing movement.

bearing movement.
Spring loaded Platen.

Two peg tracks.

Four double counters with calibrated hand controls.

Built-in cel table, Removable Center permitting rear projection work from floor,

All prices J.o.b. New Rochelle, New York. Extra charges for packing cases, shipping charges, insurance. Specifications and prices subject to change without notice.

*DNLY EQUIPMENT NOT INCLUDED Camera and Mount and Lenses Stop Motion Motor with Counter Light Bulbs

THE ANIMATION EQUIPMENT CORP.

38 Hudson St., New Rochelle, N. Y. Tel. NEw Rochelle 6-8138

Kalart 16mm Viewer Designed for Sales and Training Uses

☆ A new 16mm motion picture viewer with motor-driven film advance mechanism has been introduced by the Kalart Company, Plainville, Connecticut. The viewer is intended primarily for use as a sales and training tool.

Compactly designed and easy to set up and operate, the viewer is convenient to use in showing full-length 16mm silent motion pictures to small groups without darkening the room and handling a conventional 16mm projector and screen. It is also adaptable for previewing any 16mm film before showings to large audiences.

The viewer has a three-position control which permits automatic film advance at 24-26 fps, single frame viewing without the need of hand adjustment to bring the film into position, and manual operation. Screen is hooded, and 3½" x 4½" in size. Maximum light transmission from the 75-watt blower-cooled lamp is provided by coated optics. The unit has a reel capacity of 400° and weighs less than 12 lbs. with carrying case. 🖳

Newest Filmosound Projector Features Built-In Speaker

☆ The new 398A Specialist Filmosound 16mm sound motion picture projector recently introduced by Bell & Howell, Chicago, Illinois,

DAMAGED FILM REPAIRED BY

THE FILM DOCTORS®



For All 16 & 35mm Films

The Rapidweld Process Removes:

- Scratches Abrasions Dirt
- Oil Stains Cures Brittleness
- Repairs Damages

Send for Free Brochure, "Facts on Film Care"

FILM TECHNIQUE III.
37-02A 27th Street, Long Island City 1, N. Y.

features a custom-made oval speaker built into the projector case and front-positioned so that it is always directed at the audience.

With the same basic mechanism as higher-priced Filmosound units, the new projector has been simplified by removal of clutch and reverse features for broader use by churches, schools and industry, according to George L. Oakley, di-



rector of audio-visual and professional sales.

Quality features of the 398A include polished sapphire jeweled insert on shuttle, guide rail and side tension clips for maximum film protection, square-pattern shuttle with positive film advance stroke, and all-gear drive for uniform, synchronous operation.

For simpler operation, a rotary dial switch operates both motor and lamp in one twist; line cord is permanently attached for faster set-ups; and automatic film rewind release prevents film damage. Location of speaker inside projector case prevents accidental damage; new baffling gives it efficiency equal to 8" speaker in the more expensive 399 Specialist projectors, the company says.

Optional features include Filmovara variable focus lens, loop setter and hour meter attachments. List price of the 398A is \$459.95.

New Florman & Babb Catalog Shows Rental Equipment Lines

A new 16-page illustrated rental catalog covering a wide range of professional motion picture equipment and accessories has just been issued by Florman & Babb, New York City.

The new catalog contains complete rental information and rates on 16mm and 35mm cameras, recording equipment, projection equipment, editing equipment, lighting equipment, grip equipment, dollies, mike booms, lenses, tripods, supplies and accessories.

Free for the asking, copies will be sent promptly on request to Florman & Babb, 68 West 45th Street, New York, N. Y.



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HODIE MIHI, CRAS TIBI



THAT'S LATIN FOR "MINE TODAY-YOURS TOMORROW!" TODAY our producers enjoy the finest in color filmstrip processing and service. Don't you wait until TOMORROW to obtain various Manhattan producer services. Manhattan only services producers.

"Make Yours Manhattan"

Manhattan Color Lab. Inc. 210 West 65th St., New York 23, N. Y.

Promotion Builds Audiences:

(CONTINUED FROM PAGE FORTY)

with news or special features in both magazines and daily newspapers. All of this helped presell the film.

We estimate that 6 million persons saw the film during its six-week "premiere" period. In the second, or "Cup Race pre-release" phase, September 1 to 30, additional millions are being covered by tv stations in the top 70 markets who didn't schedule the film earlier. and in 150 additional key cities such as Springfield, Mo., Roanoke, Va., Binghamton, N.Y., and Greenville, S.C. The final series of races for the Cup starts on September 19. Governed in part by the number of prints available, we anticipate that 10 million viewers will see The History of the America's Cup during September.

General Distribution Begins in October

The final phase of release will start October 1, when the film goes into general distribution. At that time it will be available to all tv-stations, and to non-theatrical groups as well.

We believe the roadshow-on-ty pattern of release has been quite successful in the case of this particular film. Large audiences in major markets saw it when its timeliness in relation to the America's Cup Race was mounting almost daily. There was still another advantage: as with theatrical motion pictures, prerelease engagements stimulate interest in, and demand for, a film. Each major market telecast pre-sells the film for smaller areas-gives it more prestige, more "box-office" appeal.

Our experience with The History of The America's Cup may well lead to more specialengagement distribution programs with films that lend themselves to such promotion, as this

Strategy Involves Two-Fold Objective

As we began working out the distribution strategy we found we really had two jobs: 1) to get stations to order the film, and 2) to get audiences to watch it. We decided to leave the audience promotion to each individual station director, but to give him the necessary tools to do an effective job. A film promotion and publicity kit was developed to help ty stations "merchandise" the film.

Each station ordering the film receives a hard-cover kit that contains a 2 x 2 tune-in slide for "program previews," with a suggested staff announcer's script to be read over; a mat containing four small newspaper or TV Guide ads; publicity releases for local newspaper tv and sports editors; one-line descriptive drop-ins for newspaper program listings; a special announcement for the station sportcaster; an 8 x 10 photograph for newspaper use; and hints on promoting the film effectively.

Incidentally, the kit stressed such plus values as the cinematography (by Joseph Brun, who shot the Cinemiracle production, Windjammer, and Wind Across the Everglades) and the cast (which includes Kenneth Kakos, a youngster currently on Broadway in Sunrise at Campo-





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- Positive
- A & B Roll Printing **Peerless Treatment**

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A-V EQUIPMENT

Mitchell Varifocal Unit Cuts Close-Up Filming Time, Costs

A new varifocal close-up unit developed by Mitchell Camera Corporation, Glendale 4, California, was especially designed for close-up scenes often required for filmed TV commercials, and where macrophotography is employed in research, instructional and scientific motion pictures. The unit con-



Mitchell Close-Up Unit

tains its own lens, chosen for superior image quality when used for close-up work.

The varifocal unit is said to eliminate set-up time previously required with the use of flexible extension tubes. Its deep draw extension bellows permits an infinite focus, and affords a wide range of photography, from normal (X1) to larger than normal (X10). Lens vibration is eliminated because the lens is firmly supported by the tur-

A standard mount permits the unit's use in the NC and Standard Mitchell cameras. Adapters permit its use with the 16mm and BNC Mitchells as well.

New Safe-Lock ITV Tripod

☆ Safe-Lock Inc., Hialeah, Florida, has announced a new Model ITV

tripod designed for industrial, movie and tv use. Features include a "guide-on" adapter shoe that guides the camera onto the tripod; pan head with three-directional movement; "twin shank" legs designed for supporting professional and tv cameras; and double-lock knobs on leg extensions,

Skid-proof rubber feet on legs reverse with metal spikes at the other end. Individual controls are provided for vertical tilt, with discknob for vertical drag control and lock. Construction is all-aluminum with permanent anodized weatherresistant colors.

The ITV unit weighs 91/2 lbs. and is 5' high when set up, 41" long when closed. List price is \$89,00.

Genarca Slide Projector Features 125-amp Arc Lamp

An arc lamp slide projector said to be capable of projecting images up to 100 ft. wide for groups of several thousand spectators has been announced by Genarco, Inc., 97-08 Sutphin Blvd., Jamaica, New York.

Light source for the new projector, Model ME4-6800, is a 125amp high intensity carbon are lamp. Projecting 30,000 lumens on the screen, the unit is suited for the projection of slides in the largest auditoriums or arenas, at fairs and outdoor political meetingswhere the distance between the slide projector and the screen may be as much as 500 ft.

Slides on the Genarco projector are changed manually by the operator or by push-button remote control from a podium, or automatically every 5 or 7 seconds. The projector is mounted on casters for easy moving and is supplied with a rectifier to operate from 220 volts 3 phase A.C. current. It is available for rental on a weekly or monthly basis.

(OTHER EQUIPMENT ON PP. 54, 55)

SYLVANIA

CERAMIC BLUE TO

PROJECTION LAMPS...

for all makes . . . all types . . . in all sizes



New Sylvania Ceramic Blue Tops are avail in all standard sizes for any projector . . . t fill your exact requirements for clear. brilliant projection.

Blue Tops offer these superior qualities

Brighter . . . Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops . . . machine-made filaments assure pictures bright as life.

Cooler . . . Ceramic Blue Top is bonded to the glass for improved heat dissipation . . . cool operation assures longer lamp life.

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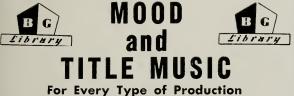
Complete with optical sound reproduction head (or choice of magnetic sound) baseplate, amplifier-speaker. For single or double system sound. Easy to handle, no twisting film. An unbeatable combination with the . . . Bell & Howell 16mm precision viewer, sharp brilliant $2l_4 \times 3l_4$ picture.

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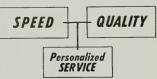
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THE SERVICE FILM OF THE MONTH

Colorado Films the Story of a Program for Migrant Workers

SPONSOR: The Colorado State Department of Public Health.

TITLE: Colorado Cares, 20 min., color, produced by Western Cine Productions.

A Seeking harvest chores in many states each year come meager caravans of human beings selling hand labor. When the picking job is done in one place, these laborers rattle down the road following the fruitful season. They are called migrant workers. Without them, the yield of many farms, groves, orchards and vineyards would be wasted.

Forever displaced, the migrants are the economy's gypsies, streams of people who make their home in jumbled trucks and take pot luck in other men's fields. They are strangers living among strangers, no true tribe themselves and without enduring ties to any community. "Recession" to them would be a pompous word but "part-time," impermanence and poverty form their life story.

A Long Way From "Grapes of Wrath"

For a long time this story has been a shame of the nation: Ma Joad and her brood dying amid the grapes of wrath. Steinbeck's vision of the dusty '30's lingers in many places and much remains to be done for migrant workers.

A bright scene, contrasting with the dark documentaries, is provided in Colorado Cares, a film showing what one state is doing to help migrant workers. What members of the Mesa County Migrant Council are doing for the workers in Colorado should have meaning for other communities with similar problems.

Colorado Cares depicts a program which is based on the understanding that migrant workers need more than opportunity for employment. Responsible persons in Colorado recognize the migrants as humans in need of practical friendship. The workers need the same services that home citizens require and their needs are increased by their nomadic existence.

Special Challenge to Other Regions

The film shows Colorado's organizations bringing sanitation, water supply, medical care, hygiene, education, recreation and sociability



Above: the children of migrant workers are a special concern of public health and wel-fare efforts pictured in "Colorado Cares,"

to migrant peach harvesters and their children. The opening of the first school for migrant children is a special challenge to other regions: this education can find completion only if other communities establish schools for migrants.

The story of need and accomplishment is linked by a girl's travel-worn doll which hangs on a truck as a migrant family rides into the workers' camp. Later the doll is kicked in the dirt by a migrant boy. Eventually, the little girl, now in a new red dress, rides away with her doll, with reason to know that someone

The responsible people of Colorado reach out past the camp to care for outlying migrants; and they try to impart something more important than physical aid: they try to encourage responsibility and neighborliness among the migrants, giving the wandering workers a new sense of citizenship. This is only a beginning. says the narrator at the close of Colorado Cares, hinting that the new sense of belonging and self-responsibility among the migrants can grow like the crops across the nation if other states care.

Colorado Cares is being recommended to groups engaged in health and social work and to religious organizations. It is available on free loan and has been cleared for television. Prints may be purchased for \$98.00. Contact: Colorado State Dept. of Public Health, Health Education Section, 1422 Grant St., Denver 2.



ART by **VIDEART**

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COLOR or B&W - 16 or 35MM

343 LEXINGTON AVE. NEW YORK 16, N.Y. LExington 2.7378.9



TRADE TALK

Own an Old Victor Projector? You May Get a New One, Free ☆ Victor Animatograph Corporation is trying to locate the 10 oldest Victor 16mm sound-on-film projectors still in use, and offers to exchange them for new Victor

the owners of the old projectors. The offer is being made in conjunction with the 25th anniversary of the introduction by Victor in 1933 of the first 16mm sound-onfilm projector, according to Hy

Schwartz, president of Victor, now

a division of the Kalart Company,

Assembly 10 models at no cost to

Plainville, Connecticut.

Anyone possessing an early Victor sound-on-film projector still in operating condition is invited to send its description and serial number to the Victor Animatograph Corporation, Plainville, Connecticut. The 10 oldest projectors, as determined by manufacturing records, will be exchanged for new Victor Assembly 10 models at no cost. The offer expires December 31, 1958.

Camera Equipment Co. Named **Eastern Outlet for Oxberry**

☆ Camera Equipment Co., Inc., New York City, has been appointed exclusive eastern distributor of the new Oxberry animation stand (Model S) and other Oxberry Animation equipment.

The new Model S is designed to accommodate all standard 16mm and 35mm cameras and stop motion motors, and features electric Zoom, underlighting, top lighting, and a compound with east-west, north-south and rotating movements. Camera face plate moves to permit zooms from 3 to 12 fields with a 25mm lens, and to larger fields with an adaptor 15mm lens.

The compound is calibrated for 360° rotation and can be locked manually in any position. Table top measures 21" x 27" x 39" high. Two peg tracks with seven removable pegs come with the compound. Complete unit is priced at \$3,950.00.

New RCA Light Cell Picks Up Sound from Movie Filmtrack

A new small light-sensitive cell for use in sound motion picture projectors and electronic computers has been marketed by the RCA Electron Tube Division, Harrison, New Jersey. The cell (RCA-7224) weighs one gram, is about the size of an eraser on a pencil.

Here's how the photojunction cell can be used for sound pickup from movie film: when the projector is in operation, a beam of light passes through the film's sound track. This beam strikes the tiny cell, which converts the varying amounts of light into corresponding variations in electrical current. Electrical output from the photojunction cell is then "piped" into an audio system that reproduces the sound.

Spectral response of the 7224 ranges from about 3,500 to 19,000 angstroms, with maximum response at about 15,000 angstroms.

*

Canadian Kodak Expands

☆ Construction of a new twostory building by Canadian Kodak Co., Limited, at a cost of more than \$1,000,000 has been announced by president Donald C. Kerr. When ready for use in the summer of 1959, the building will house all finishing operations in the production of photographic paper. Canadian Kodak Co., Limited, is an affiliate of Eastman Kodak Company.

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OPTICAL EFFECTS 35mm & 16mm

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We Specialize in Working FOR and WITH the Producer Phone or write for FREE Special Effects Chart

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earless Panoram Mc Alister Crab Platfarm • Western 3 Wheel Partable

LIGHTING

Male Richardson Bardwell McAlister Century Cable

Spider Baxes Bull Switches Strang ARC-Trouper 10 Amps 110V AC 5000W-2000W-750W CECO Cane Lites

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ZOOMAR 35mm

Tables • Splicers Viewers (CECO) GRIP EQUIPMENT Parallels • Ladders 2 Sleps • Apple Baxes Scrims • Flags

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SOUND EQUIPMENT Magnasync-magnetic film Reeves Magicarder Male Richardson Baoms and

Portoble Mike Booms Partable Pawer Supplies ta aperale camera and recorder

WE SHIP VIA AIR, RAIL OR TRUCK

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Johnson Johnson--**Education Department** Jahnson & Johnson, New Brunswick, N. J.
Please send me information on the film "Help Wanted." Name_ City Zone____State__

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EASTERN STATES

MASSACHUSETTS

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm. Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service. Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

· MARYLAND ·

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore I. LE, 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton, Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton,

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthue Audio Visual, Sales and Service, 945 S. Montezuma Way, W. Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10. Catholic Film Library Now Available on a Rental Basis

☆ Association Films, Inc., has been appointed exclusive nationwide distributor of the 16mm motion picture library of the National Council of Catholic Men. The library consists of almost 100 subjects, most of which are kinescope recordings of the NBC-TV The Catholic Hour program, produced in cooperation with the NCCM.

The films are available to Catholic organizations, high schools and colleges, church societies and other groups on a rental basis. Subjects include *Rome Eternal*, a four-part documentary produced by NBC at the Vatican and a winner of several awards; and *We Believe*, a 13-part series featuring Father James J. McQuade, S.J.

Subject matter of the NCCM library ranges from the fields of theology, doctrine, liturgy and history to dramatic presentations of lives of saints and heroes of the Church. Several modern Christian classics are adapted to portray applications of Catholic principles to modern social and ethical problems.

A descriptive catalog is available free of charge. All film requests should be addressed to the National Council of Catholic Men. 50 East 42nd St., New York, N.Y.

New Catalog of United World Films Lists Industrial Titles

☆ A new 24-page catalog listing the U. S. Government motion pictures and filmstrips presently available for purchase by industry and business groups has been issued by United World Films, Inc., U. S. Government Films Division.

More than 400 films are listed in the catalog, the contents of which are classified by management, supervision, engineering and training subjects.

Requests for the catalog should be made to United World Films. Inc., Government Division, 1445 Park Avenue, New York 29, N. Y.

Foreign travel film produced by expert on audience reaction at unbelievable budget prices, 16mm color. Finest travel appeal and photographic results.

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Meriden, Conn.

JSE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

Quality-Bilt



- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Telescopic construction allows additional capacity

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ADD A NEW DIRECTION TO YOUR ANIMATION



THE NEW PORTMAN TRAVERSE PEG BAR

THE TRAVERSE PEG BAR WILL MOUNT ON THE TABLETOP OF ANY ANIMATION STAND TO ADD NEW MOVEMENTS OF CEL LAYERS IN ALMOST ANY DIRECTION.

FEATURES: GROUND STEEL TRACK, RESET COUNTER. ENCLOSED CAST GEAR HOUSING, REMOVABLE PEGS, BRONZE WEAR GIBS, BRONZE BEARINGS AND TABLE CLAMPS.

17" TRAVEL UNIT \$195 - 29" TRAVEL UNIT \$245

WRITE FOR COMPLETE CATALOG ON ANIMATION EQUIPMENT.

WARREN CONRAD PORTMAN CO.

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Films for Methods Improvements to Compete for 8th Annual Awards

☆ "Operation Cost Reduction" has been established as the theme of the Industrial Management Society's 8th annual Methods Improvement Contest, featuring the Ralph H. Landes Awards, to be held in conjunction with the 22nd annual I.M.S. Time and Motion Study and Management Clinic in the Hotel Sherman, Chicago, November 5 through 7.

All entries in the contest must be on 16mm motion picture film. This year's competition is divided into two general classes: Industrial (four groups), and Educational Institutions, with separate awards for each group.

The Industry and Business classes are set up as follows:

Group 1: Methods Improvement in the Shop Area, for companies with less than 1,000 employees.

Group II: Methods Improvement in the Shop Area—companies with over 1,000 employees.

Group III: Engineering, Sales and General Office Area.

Group IV: Training and General Education Films covering techniques or methods of selling Work Simplification, Methods Improvement, Standards, or any other Industrial Engineering activities. Companies of any size may compete in Groups III and IV.

Entries in Group V (colleges and universities) must be of methods improvement initiated and developed by the students themselves, with only minor assistance plus necessary supervision from faculty personnel.

Films submitted for judging may be sound or silent, color or black-and-white. Methods improvement projects pictured must have been worked on between January 1, 1957 and September 1, 1958. Film lengths are limited to about 15 minutes for all classes except Group IV; in this class, films may run as long as 20 minutes.

Films produced by a professional organization are acceptable only in Group IV. Awards will be made at the opening evening session of the Clinic on November 5. A panel of judges from the industrial engineering field will make final selections based on specially developed point rating systems.

Atoms for Peace Films at Geneva

These additional titles supplement the "Atoms for Peace" list in our last issue:

NOVEL METHODS OF FUEL FABRICATION

Fuel element fabrication at the Atomic Energy Commission's Hanford Plant. Produced for Hanford Atomic Products Operation, AEC, by W. A. Palmer Films. (10 min., color).

PLUTONIUM FUEL FABRICATION Processing of fuel elements for the Materials Testing Reactor. Produced for Hanford Atomic Products Operation, AEC, by W. A. Palmer Films. (10 min., color).

PLUTONIUM METAL PREPARATION Preparation of plutonium metal at the Los Alamos Scientific Laboratory, AEC. (13 min., color)



Send now for your <u>FREE</u>
illustrated rental catalog of
Professional Motion Picture Equipment



FLORMAN & BABB

68 West 45th Street NEW YORK 36, N. Y.



(CONTINUED FROM PAGE 34)

part of a 60-film library maintained by the Institute on laundries and dry cleaners for use of membercompanies in various localities.

Farm equipment manufacturers have long made extensive use of the medium in non-metropolitan areas. John Deere, pioneer manufacturer, has been making theatre ads for more than 20 years. The company's 1958 series adds eight new films, all in color, and now has a total of 25 films available for its dealers' use. About 500 dealers used the ads in 1957.

Shown at "John Deere Days"

The Deere commercials are produced as part of a full-length motion picture that dealers are asked to show at "John Deere Davs" in their communities. Combined with the selling messages are entertainment films. The movie, which shows the full line of Deere equipment, is then broken down into individual film advertisements to fit the needs of each agricultural community. The company makes three or four such films on many of its implements to match the type of farming done in various arm areas.

Allis-Chalmers Manufacturing Company's theatre-screen film liorary totals 37 films, 12 new messages being added this year. International Harvester Company, in all lines, has 53 theatre advertisenents produced for 1958 showing. naving recently added five new commercials. Fifteen films in the ibrary are on the International Truck line.

Maytag Ads Aid Dealers

The Maytag Company for more han 10 years has been promoting he use of screen ads by its dealers. The company pays for producing he films, and dealers underwrite ocal screenings, James B. Boyer, lealer advertising manager for Maytag, estimates that dealers have pent nearly \$1,000,000 for screen dvertising. The company makes film on each new Maytag prodect, showing its sales points. This year, for example, there were 12 new commercials, including one eaturing the local dealer's service parts facilities.

Using the same cast and props s for the theatre commercials, the Im producer recently completed series of 10 television spot anouncements for Maytag. These re also available to dealers for ocal use, "Doubling-up" in this vay meant "mileage" for the comany's advertising budget.

A relatively new user of screen

SCREEN ADVERTISING

advertising on a national basis is the Rexall Drug Company, This company set up its initial program in 1957 with 13 full color commercials, with black -and -white prints available for use on TV. Individual stores paid for local theatre or TV showings.

To encourage the use of the series by its dealers, Rexall Drug made up a color brochure which gave them full information. During the first nine months of 1957, more than 550 Revall druggists placed almost 10.000 weeks of theatre advertisements, the company said.

Bankers Life Tests Medium

The Bankers Life & Casualty Company of Chicago last year showed two color commercials in a test campaign to sell its "White Cross" health and accident insurance plan. Each film sold a different type of hospital and medical coverage. The first film was run for one week in 81 drive-in theatres, spotted nationally; the second ran in 50 additional theatres, both conventional and drive-in.

The advertising films were tiedin with an inquiry postcard, which was handed to each driver (or to each patron, in the case of conventional theatres) as he entered. A spokesman on the film referred to the card, and told members of the audience that they would receive either a booklet on insurance or a sample policy by sending the card to Bankers Life.

As a result of reactions to the test campaign, which the company said produced inquiries "of good quality, with a high ratio of seriousness of interest as well as buying power," Bankers Life is implementing a national screen advertising campaign this year.

Other National Users Listed

Other national advertisers who are either inaugurating or augmenting their theatre screen advertising programs this year include Pepsi-Cola, Royal Crown Cola, and Seven-Up in the refreshment field; Carnation Company and Pet Milk Company; the manufacturers of such well known diamond rings as Keepsake, Artcarved, Starfire, and Orange Blossom; watchmakers like Bulova, Elgin, Hamilton, Gruen, Mido and Wyler; Motorola; General Electric Company; Glidden Paints; Drexel Furniture; the Underwood Corporation; North American Van Lines; the makers of Mercury, Johnson and Evinrude outboard motors; and American Can Company and Sealright, Inc., for their "Canco" and "Pure-Pak" waxed milk cartons.

Screen Medium Abroad:

Pictures speak all languages; the screen images are understood and appreciated by audiences in all countries. The sound track can easily be converted. Long established in Europe, the screen ad playlets are also a regular program fare in the cinemas of Latin America. The market is rich and rewarding.

Theatre-screen advertising is the

in Mexico. Only commercials on radio are ahead of the screen advertising films in terms of reaching the consumer public. Theatres in Mexico can provide seating capacities as high as 5,000 to 8,000 playing four to six shows daily. The "captive" audience viewing theatrescreen commercials represents a large potential market. The typical Mexican advertising film comes in a five-minute reel of four commercials, each running a minute and 20 seconds-and sandwiched in among newsreels, documentaries, educational films and other shorts.

second largest promotion medium

The health benefits of fresh milk "leche fresca" in Spanish-are being promoted to Puerto Ricans.

More than 400 theatres in Central America-some 60 of them in Puerto Rico alone-show theatre-screen ads regularly. Users of theatre commercials in this area include Glidden Company, Buick, Edsel, Maiden-Form, Sherwin-Williams Co., and others.

EDITOR'S NOTE: This is the first of a new series on the theatre screen advertising medium. Subsequent articles will detail techniques and audiences for screen ads abroad; the nature of companies producing and distributing these films in the U.S.

Manhattan Color Lab Set For Fast Filmstrip Work

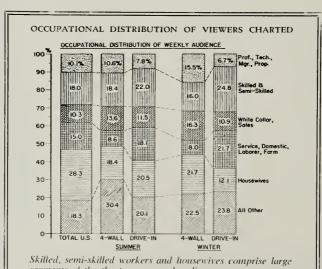
☆ Manhattan Color Laboratory. Inc., in New York, has completed the installation of new processing equipment which will provide its clients with the fastest and most efficient filmstrip processing in the

The new equipment, made to Manhattan's specifications, was manufactured by S. Van Tuyl Associates, of Ft. Pierce, Fla. It incorporates many features available on no other developing machines on the market.

Manhattan, which services filmstrip producers exclusively, processed two million feet of color slidefilm last year, expects the new facilities to enable it to almost double that figure in the next 12 months.

In conjunction with the new processing equipment, the lab has installed a ten-ton air conditioner, a separate refrigerator for storing a million feet of film at 50 degrees and a new Model "D" Bell & Howell printer.

Negative developing of both Ektacolor and Eastman Color will be offered, and 24-hour service on color positives is guaranteed.



segments of the theatre screen ad audience.

SALESMATE NEW CASE



AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!



 Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.

- Easy to carry. Only 17 lbs. 17"x131/4"x6".
- Nothing to set up. 100% self-contained.
- Daylight projection. No room darkening.
- Big 9"x12" screen, equivalent to 17" TV screen.
- Smart attaché case makes for easy access to any office.
- Instantaneous transistor amplifier starts without warm up. No waiting.
- Running time up to 12½ minutes. Presents up to 150 frames.

Here is your chance to greatly expand the effectiveness and scope of your film program.

How? Here is an example:

Before SALESMATE you had to bring 40 people to the home office for sales training. You showed them a Sound Slidefilm. You hoped they would remember what they saw and heard, take it back to the field with them and transmit it effectively.

Now, because SALESMATE is truly portable, each one of them can use that same forceful Sound Slidefilm to present your story to every customer exactly as you want it told.

Whatever your communication needs, SALESMATE can multiply your effectiveness in the same way. Let us show you what this revolutionary new person-to-person technique can do for you and your firm.

FILM PRODUCERS — SALESMATE can mean increased business, more production for you.
Ask for complete details.



Monty Woolley, famous for his Broadway and Hollywood successes, here shows for the first time how to turn more minutes into dollars. Time and effort of the executive are saved when a motion picture, professionally made, carries the ideas. They are presented, just as he wants them presented, to the eyes and minds of his organization. The audience really sits up and takes notice.

In less time than it takes to see a single prospect, this picture tells the sales force what they need to know about managing their time. And it's done in the Jam Handy way, entertainingly.

Produced for Dartnell by

CALL JUdson 2-4060

The JAM HANDY Organization

FOR . . . Dramatizations . Presentations . Motion Pictures . Slidefilms . Training Assistance

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TRinity 5-2450

DETROIT

PITTSBURGH DAYTON ZEnith 0143 ENterprise 6289

BUSINESS SCREEN

MAGAZINE · NUMBER 7 · VOLUME 19 · 1958

William III III III III







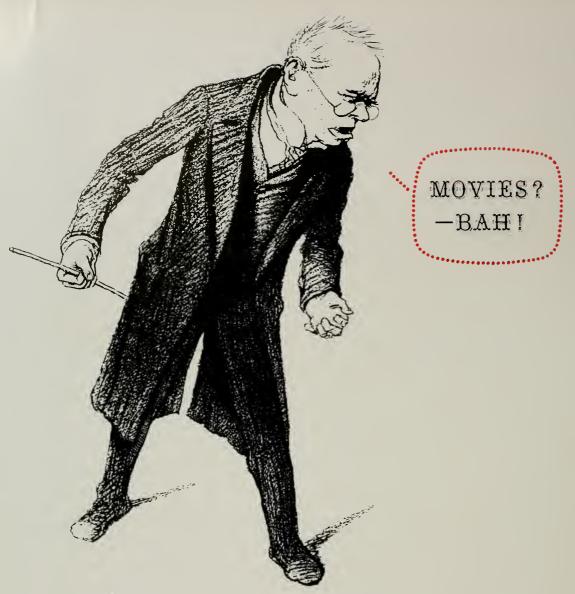
Above: Bell System premieres "Gateway to the Mind"
Right: Industry Look-Ahead in "Engineering Notebook"

This Month's Feature:

Report on Film Techniques

for Business and Education

SINGLE COPY FIFTY CENTS



Master Bertram Birch. Master of the rod, the scowl, but not his temper. He got attention but petrified pupils.

Have you a *message* for boys and girls? You can get their attention and *their favorable regard* by wise use of your public relations films. Let MODERN explain how.

Schools are unquestionably the ideal setting to reach young people in their most receptive mood. Your factual films gain added conviction when shown in class, because students tend to accept as fact what they are taught in school. Good business films are welcomed back by teachers year after year. (Procter & Gamble's SCRUB GAME has been distributed by MODERN to schools for 12½ years . . . has been viewed by 11,976,000 boys and girls.) MODERN can reach 53,000 schools with your films: elementary schools; junior, senior and vocational high schools; public and parochial schools; prep schools, girls' schools, military academies — wherever Youth is educated.

After school hours, MODERN continues to insure your access to the attention of Young America. We'll present your films on the programs of Hi-Y's, 4-H Clubs, boys' athletic clubs, F. F. A.'s, YMCA's and YWCA's, troops of Boy and Girl Scouts, in summer camps, at young folks fellowships in the nation's churches — everywhere Youth gathers socially.

For mass national coverage of the Youth Market, we'll have

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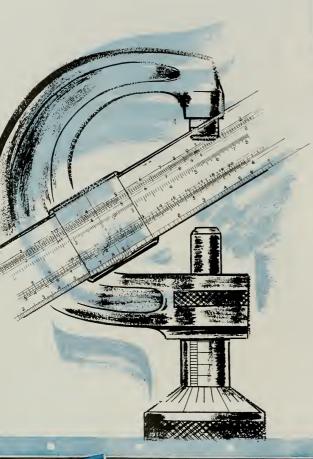
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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY - EDUCATION AND TELEVISION

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IN NEW YORK CITY

Robert Seymour, Eastern Manager: 489 Fifth Ave. RIverside 9-0215 · MUrray Hill 2-2492

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Issue Seven, Volume Nineteen of Business Screen Magazine, published November 15, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 48234. O. H. Coelln, Ir. Editor and Publisher. In New York: Robert Seymour, Ir., 489 Fifth Avenue, Telephone Riverside 9-0215 or MUrroy Hill 2-2492. In Los Angoles: Edmund Kerr, 104 Sc. Carondelet, Telephone DUnkirk 7-2281. Subscription \$3.00 o year; \$5.00 two years (dc.mestic): \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of



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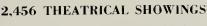
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National Visual Presentation Awards

Motion Pictures, Slidefilms and Graphics Share Annual Honors

MOTION PICTURES produced by Dynamic Films and Henry Strauss & Company won four and three awards, respectively, in the Sixth Annual Awards Competition of the National Visual Presentation Association. Awards were made at the luncheon meeting of the Sales Executives Club of New York October 7 in the Roosevelt Hotel in New York City.

Awards were made this year in six separate categories: employee training, employee relations, public relations-educational, sales training, sales promotion and point of sale; and in three classifications in each category: motion pictures. slidefilms and graphics.

You're It, a Dynamic production for the Girl Scouts of America, came off with two awards, a first in the employee relations category and a second in the employee training class. The company won two more second awards: for 500 Mile Adventure (Socony-Mobil) in the employee relations class, and for The Magic Cup (National Coffee Association) among sales promotion films.

Strauss won two first awards:

for Dial S for Service (Pan American Airways) in employee training, and for Four Steps to Sales (Bell System) in sales training, plus a second award in this same category for 9 Lives of a Salesman (Pan American Airways).

Florez, Inc., was a dual award winner, coming off with both first and second awards in the graphic class of the sales promotion category for its work on Careers for Retailing and Building Grease Sales for B. P. Canada Ltd. and Sinclair Refining Co., respectively.

By category, the N.V.P.A. award winners were:

Employee Training

Motion Pictures: First award, Dial S for Service, sponsored by Pan American World Airways, produced by Henry Strauss & Company, Inc. Second award, You're It, sponsored by Girl Scouts of America, produced by Dynamic Films, Inc.

Sound Slidefilm: First award. Seven Doorways to Death, sponsored by American Gas Association, produced by Animatic Productions. Second award, Care and Feeding of Machines, sponsored by Sun Oil Industrial Products, produced by Close and Patenaude.

Graphics: First award, Economic Performance, sponsored and produced by E. I. du Pont de Nemours. Second award, Start-O-Scope, sponsored by Socony-Mobil Oil Co., produced by H. D. Rose

Employee Relations

Motion Pictures: First award, You're It, sponsored by Girl Scouts of America. Second award, 500 Mile Adventure, sponsored by Socony-Mobil Oil Co., both produced by Dynamic Films.

Sound Slidefilm: First award, Buyer for the Public, sponsored by W. T. Grant Co., produced by Seymour Zweibel Productions. Second award, Your Future with National Life, sponsored by National Life Insurance Co., produced by H. D. Rose & Co.

Graphics: First award, Dollars and Sense, sponsored and produced by E. I. du Pont de Ne-

Public Relations-Educational Motion Pictures: First award. Lucky You, sponsored by Coca Cola Company, produced by The Jam Handy Organization. Second award, Energetically Yours, sponsored by Standard Oil of New Jer-(CONCLUDED ON PAGE 11)

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Reams of copy could not convey the full Calvin story to our clients and prospective customers! However, this four-color, 12-page brochure presents Pictorially the scope of our motion picture operation. We would like to send you a copy today for your reference library, so that you might become

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Joe Vadala (right) and Director Martin Hoade are shown in the entrance of the Sistine Chapel.

says NBC's Joe Vadala, cameraman for the TV series, "Rome Eternal"

Du Pont Superior® 2 and Superior® 1 Motion Picture Films were used in shooting "Rome Eternal." presented on the NBC network in January. Co-produced by the National Council of Catholic Men and the National Broadcasting Company, the four half-hour films of "Rome Eternal" were shot on location in Rome by Mr. Vadala. under the direction of Martin Hoade.

An historical travelogue of the artistic religious and cultural heritage of the city. "Rome Eternal" was largely filmed inside buildings—like St. Peter's Basilica, the Sistine Chapel, the Pantheon. In most cases, the light level was low, especially in the catacombs under St. Peter's.

"Without the combined speed and lati-

tude of Du Pont film," says Mr. Vadala. "my job would have been a lot harder. As it was. I could count on the consistent quality of the film and I could be sure of getting what I saw in the finder—under any conditions."

In many sequences, such as the pageantry of important religious festivals, retakes would have been impossible. "When it was 'now or never." concludes Mr. Vadala, "I was glad that my camera was loaded with Du Pont film."

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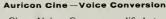




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Visual Presentation Awards:

(CONTINUED FROM PAGE 8) sey, produced by Transfilm Incorporated.

Slidefilm: First award, Modern Art; second award, The Epic of Man—Egypt Eras of Splendor, both sponsored by Life Filmstrips and produced by Pictocraft, Inc.

Graphics: First award, What Every Woman Should Know About Her Car, sponsored and produced by E. I. du Pont de Nemours. Second award, Goz (The Eye), sponsored by Abbott Laboratories, produced by Milprint, Inc.

Sales Training

Motion Pictures: First award, Four Steps to Sales, sponsored by Bell Telephone System. Second award, 9 Lives of a Salesman, sponsored by Pan American World Airways, both produced by Henry Strauss & Company.

Slidefilm: First award, Follow That Man, sponsored by John A. Williamson Co., produced by David Piel. Second award, Building Blocks of Value, sponsored by James Lee & Son, produced by Depicto Films, Inc.

Graphics: First award, Careers for Retailing, sponsored by B. P. Canada, Ltd. Second award, Building Grease Sales, sponsored by Sinclair Refining Co., both produced by Florez. Inc.

Sales Promotion

Motion Pictures: First award, Rip-Roaring Day at Ripple Rock, sponsored and produced by Time. Inc. Second award, The Magic Cup, sponsored by National Coffee Association, produced by Dynamic Films.

Slidefilm: First award, *The Telephone Hour*, sponsored by N. W. Ayer Co., produced by Color Illustrations, Inc. Second award. *Ferguson Faces Facts*, sponsored by Sylvania Electric Products, produced by Pritchard Associates.

Graphics: First award, Seventeen Sales Presentations, sponsored and produced by Graphic Arts Center. Second award, Dan River Sales Presentation, sponsored and produced by Advertising Associates and Lloyd.

Point of Sale

Slidefilms: First award, All Roads Lead to Steevy's, sponsored by Minnesota Mining & Manufacturing Co., produced by Dallas Jones Productions. Second award, Salesmate, sponsored by Chas. Beseler Co., produced by Selling Films, Inc.

Graphics: First award, Socony-Mobil Window Display, sponsored by Socony-Mobil Oil Co.

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Berlitz Language Courses on Film

Berlitz Language Courses will be filmed and made available to schools, industry and government, according to a 15-year agreement recently completed between Berlitz Publications, Inc., and the Pathescope Company of America.

Under the agreement, Pathescope will produce 35mm color filmstrips of the various language courses offered by the Berlitz organization. Forty lessons will be filmed on each subject, and six- to eight-minute records will accompany each filmstrip. Leading educators will work closely with Pathescope during production to ensure the suitability of the courses to the school curricula.

The first language course to be produced in the series will be in French, to be followed by Spanish, Italian, German and Russian. A Pathescope production crew, headed by Frederick Carrier as producer-director, is now in France to film the French series. The each language subject will be filmed on locale in the particular country where the language is native.

Presidents Robert Strumpen-Darrie, of Berlitz, and Edward J. Lamm, of Pathescope, envision the long-term educational project as a substantial contribution to the language training needs of the present and future. They chose the combination of filmstrip and record as offering the most effective aid to the teachers of language courses in schools today.

Language study, once regarded as a mere cultural accomplish-

ment, is now looked upon by businessmen and educators as a necessity of everyday life in a world made increasingly smaller by fast, modern transportation and communications. Not only are students in schools learning foreign languages. So are thousands of personnel in the Army and Navy; State Department and Technical Assistance employees and other government workers bound for foreign assignments; young businessmen and women seeking to broaden their opportunities; the staffs of banks, oil companies, insurance corporations, export and import houses, steamship and airline companies.

Upon completion of each language course, Pathescope will make it available on a sales basis to public schools, colleges, industry and government. The first series of the French language will be ready by January 15, 1959. В

Dollar Volume of Canada's Film Production Up 20% in 1957

☆ Dollar volume of Canadian film production during 1957 increased 20% over the preceding year, while laboratory dollar volume increased 42% in the same period, the Dominion Bureau of Statistics, Ottawa, reports in its 1957 Survey of Canadian Film Production. Figures from 56 producers were included.

Canadian motion picture companies produced 924 motion pictures during the year, while film laboratories turned out 76 million feet of prints, the report reveals.

Below: Frederick Carrier and president Edward J. Lamm of Pathescope review storyboards for new language films with Berlitz president Robert Strumpen-Darrie and vice-pres. Charles Berlitz.



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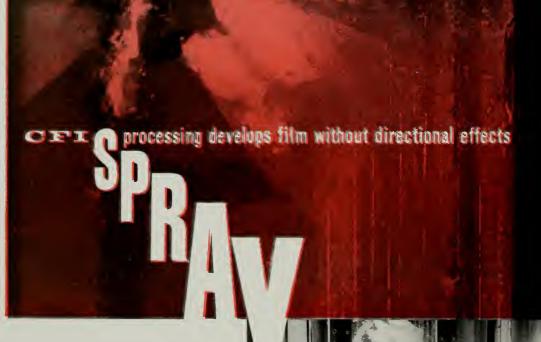
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This is a close-up of black-and-white film being spray developed at CFI. This processing method eliminates directional effects.

Chief Engineer Ed Reichard, with CFI Hollywood for 25 years, shows a spray machine in operation. Both the Hollywood and New York laboratories of CFI are equipped with these machines.



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ADVERTISING FILM AWARDS Honor Theatre and TV Pictures

Major Focus on European Theatre Screen Playlets

W ITH MOST OF the entries in the form of theatre-screen playlets, European producers dominated the awards at the 5th International Advertising Film Festival, held September 20-26 in Venice, Italy.

Entries from the United States, however, came off well in the television commercials categories, being awarded a first prize and three honorable mentions in the class of tv commercials from 31 to 60 seconds long, and a first prize for tv commercials from 61 to 150 seconds long.

Cascade, Transfilm Winners

Calo-Tiger, produced by Cascade Pictures of California, Hollywood, was the first-prize winner among tv commercials 31 to 60 seconds. Honorable mentions in this category went to commercials produced for Fitzgerald Advertising Agency, Hollywood, and for the Hollywood and Chicago offices of Gardner Advertising Co.

The Chemstrand Nylon Commercial, produced for Doyle Dane Bernbach, New York City, won the top award in the 61 to 150 seconds category of tv commercials; Transfilm, Inc., produced.

Festival Grand Prize went to an Italian cartoon short, In Tutto II Mundo, produced by Ferry Mayer S.p.A., Milan. The Paul Bianchi Memorial Prize, awarded for the best musical adaptation, was won by Kleber Electronics, a film entry in the category of animated models and special effects. Producer was Leo Lax Films, Paris.

The Coupe de Venise award, offered by the County of Venice and awarded to the producer with the highest average of marks for a minimum of six film entries, went to Film Producers Guild Ltd., London.

Harry W. McMahon, of the Leo Burnett Co., Chicago advertising agency, was a member of the jury judging this year's film entries.

Awards in 12 Categories

Winners of awards in individual film categories were:

1. LIVE ACTION (13 to 27 metres)
First Prize: Teuf-Teuf, (Cinema et Publicite, Paris.) Second Prize: Duralex, (La Comete, Paris Neuilly). Hon-

orable Mention: Attraction, (Films Pierre Remont, Paris); Monsavon I, Plus Blanc, (Cineastes Associes, Paris); Choice Stars, (Pearl & Dean Ltd., London).

2. LIVE ACTION (28 to 55 metres)

First Prize: Fram - Frisch, (Kruse Film, Berlin). Second Prize: Tempo, (Gutenberghus Reklame Film, Copenhagen). Honorable Mention: Long, Step, (A/S Nordisk Film Junior, Copenhagen); Calypso-Nescafe, (Deutsche Commercial Filmwerbuugg, Dusseldorf); At Any Time, Pearl & Dean Ltd., London.

3. LIVE ACTION (56 to 110 metres)

First Prize: Economia e Salute in Cassaforte, (Ferry Mayer S.p.A., Milano). Second Prize: I. Miraggi, (Opus S.p.A., Milano). Honorable Mention: Scharlachberg Meisterbrand, (Krusefilm, Berlin); In Casa Rossi e in Casa Bianchi, (3 P Films S.R.L., Milano); Prends Ton Temps, (Central Film S.A., Zurich).

- 4. CARTOON (13 to 27 metres)
 First Prize: Ma Joie, (La
 Comete, Paris Neuilly). Second Prize: Le Parisien Libere
 "Boum," (Spart, Paris). Honorable Mention: Diulopillo,
 (Cineastes Associes, Paris).
- 5. CARTOON (28 to 55 metres)
 First Prize: Man's Head,
 (World Wide Animation Ltd.,
 London). Second Prize: Wonderful for Woollies, (Les Films
 Pierre Remont, Paris). Honorable Mention: Cheers, (Pearl
 & Dean Ltd., London); No Ha
 Pasado Nada, (Movierecord
 S.A., Madrid Estudios
 Moro).
- 6. CARTOON (56 to 110 metres)
 First Prize: Want to Make Your Fortune? (Larkins Studio in association with Film Producers Guild, London). Second Prize: Stock Dal 1884, (Gamma Films S.A.S., Milano). Honorable Mention: DreamSound, (Larkins Studio-Film Producers Guild, London).

7. PUPPETS AND MARION-ETTES (13 to 110 metres) First Prize: *Bic*, (Cineastes Associes, Paris). Second Prize: *Warm Friends*, (Joop Gecsinks Dollywood, Amsterdam). Honorable Mention: *Medecin*, (La Comete, Paris Neuilly).



8. ANIMATED MODELS AND SPECIAL EFFECTS (13 to 110 metres)

First Prize: Noi e L'Uomo, (Sipra S.p.A., Torino). Second Prize: La Nouvelle Bernina Record, (Central Film, Zurich). Honorable Mention: Pectus Pastilles, (Fennada Film i Junior, Helsinki); L'Heure de Baranne, (Les Films Pierre Remont, Paris); Votre Second 'Moi', (Central Films, Zurich); Carnevale in Cucina, (Sipra S.p.A., Torino)

9A. SERIES LIVE ACTION (13 to 110 metres per film)
First Prize: Jupon, Deshabille,
Bebe (Les Films Pierre Remont, Paris). Second Prize:
Invitation to the Dance, Night
Flight. Overture to Romance
(Screenspace, London). Honorable Mention: Beer No. 2,
Beer No. 3 (A/S Nordisk
Film, Copenhagen); En Scene.
En Voiture, Ou Sont Elles?
(Cinema et Publicite, Paris).

9B. SERIES ANIMATION (13 to 110 metres per film)
First Prize: Tempo II, Tempo IV, Tempo V (Fischerkoesen Filmproduktion, Bad Godesberg Mehlem). Second Prize: Shell 'Javelot', Shell 'Ressort', Shell 'Zebre' (La Comete, Paris Neuilly).

- 10. TELEVISION COMMER-CIALS (15 to 30 seconds)
 First Prize: Gillette Water
 Drop, (Impact Telefilms Ltd.,
 England). Second Prize: Guinness Clock No. 2, (Cineastes
 Associes, Paris). Honorable
 Mention: Guinness Telephone
 (No. 1), Cineastes Associes,
 Paris); Everybody is Drinking
 Martini, (Anglo-Scottish Pictures Ltd., London); Cartoon
 Sketch, (Pearl & Dean Ltd).
- II. TELEVISION COMMER-CIALS (31 to 60 seconds) First Prize: Calo-Tiger, (Cascade Pictures of California, Inc., Hollywood). Second Prize: Oh, I Say, (T.V. Advertising Ltd., London). Honorable Mention: Grand Hotel, (Screenspace Ltd., London); Snowski-Waterski, (Fitzgerald Advertising Agency, Inc., Hollywood); Duncan Hines Blueberry Pancakes, (Gardner Advertising Co., Chicago); Dog Doing Own Shopping, (Gardner Advertising Co., Hollywood).
- 12. TELEVISION COMMER-CIALS (61 to 150 seconds)
 First Prize: Chemstrand Nylon Commercial, (Doyle Dane Bernbach, Inc., New York).
 Second Prize: Extra Sahnig, (Marken Film GMBH, Hamburg). Honorable Mention: Countess Washing Machine, (T.V. Advertising Ltd., London); La Malle, (Tivucine Film S.R.L., Milano).

532 TV Stations Serve 42 Million Homes in U.S.

☆ More American homes have television sets than telephones—or bathtubs. According to the latest edition of Television Fact-Book, 42,400,000 U.S. homes — about 84%—have one or more tv sets. About 39,000,000 homes have telephone service, 41,500,000 have bathtubs.

The publication reports that of the 58,508,000 tv receivers sold in the 12-year life of the industry, 47,549,000 are still in use, including multiple sets in homes and sets in restaurants, bars, clubs and schools. However, radios far exceed tv sets—there are 161,000,000 in use, including 111,000,000 in homes, 40,000,000 in autos, and 10,000,000 in public places.

According to the Factbook, there are 1,164 tv stations throughout the world, and about 73,000,000 tv sets in use. This is an increase of 264 stations and more than 9,400,000 sets since the middle of 1957. The United States has 532 tv stations; rest of world, 600.

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Of Sears and the Film

☆ For the first time, an exclusive BUSINESS SCREEN article next month tells the inside story of films at Sears Roebuck & Co. Award-Winning Film Advises Adult Volunteers on-

Improving PR for Girl Scouts

"You're It" Shows Good-Will Is Everybody's Job

Sponsor: Girl Scouts of the U.S.A.

TITLE: You're It, 15 min., b/w, produced by Dynamic Films,

To an organization dependent on public support for its volunteer activities, good public relations are vitally important. Yet, so often, "public relations" are not practiced in the plural sense—as something that everyone must work at—but are relegated only to a singular activity; public relations "is" just something that a committee takes care of, handing out press releases and that sort of thing.

Taking this subject to hand with a new, humorous and effective approach, the Girl Scouts of the U.S.A. is now using a film, *You're It*, which seeks to show its 727,000 adult volunteer workers that each of them plays an important part in creating a good public opinion about Girl Scouting.

Orson Bean in Lead Role

Orson Bean, a skilled and gentle comedian, takes the leading role of

the film, and shows in flashback how some typical citizens might have become disenchanted with Girl Scouting. "Just a bunch of do-gooders" is the comment as a gaggle of girls lead a nice old lady across the street—poor old lady, she didn't want to cross the street! Another man isn't interested in doing any more for the Girl Scouts because he's already bought his cookies.

Film Invites Discussion

But the flashbacks are repeated later in the film, and the Girl Scouters are now doing it the right way, with more than just good intentions. However, the ending is not the conventional resolution of all problems. The film ends with a question designed to move the audience to discussion and action about their own public relations.

You're It opened to wide aclaim as a double winner in the Annual Awards contest of the National Visual Presentation Association: first place in the Employee



Orson Bean gently "leads" in the Girl Scouts' current picture.

Relations category, and second place in Employee Training.

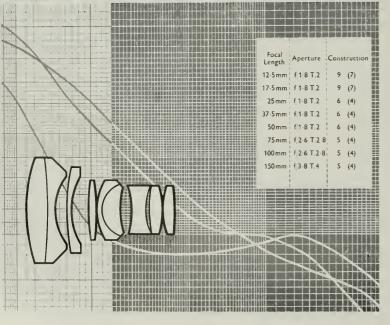
Restricted to GSA Groups

The film is not designed for public showing, and is restricted to the Girl Scout adult family. It is part of the outstanding Audio Visual Aids Service of the Girl Scouts, under Carol Hale, director. The film was directed by Lee Bobker for Dynamic from a script by Rose L. Schiller.

ED. NOTE: Dynamic Films and its president, Nat Zucker, observe this company's 10th anniversary in the production field this month.



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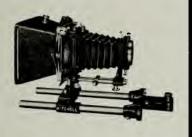
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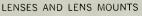
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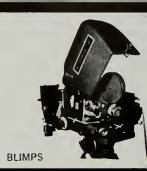
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The philosophy that motivates and guides Dynamic Films, Inc. is best stated in the following statement from its president:

"A company grows only by the talents it attracts. And these talents are attracted by vision and planning. If man has had the depth of insight to traverse space we can be no less insistent in breaking away from the old methods and old ideas in reaching the hearts and minds of men. The next ten years will see in the film industry changes as radical as those which produced atomic energy. If we are successful we will be able to communicate more effectively to men everywhere through the understanding and use of the new visual media; but we must be ready and willing to think our way into new concepts. This is more than a challenge to our creative spirits, it is a necessity for our way of life."

... NATHAN ZUCKER

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NEW YORK, N.Y.

COLUMBUS FILM AWARDS

Best Films in 1959 Judging Will Win Chris Statuettes

☆ A special "best of its class" award, the Chris Statuette, will be presented to the motion pictures judged to be the most outstanding in their individual categories at the 7th Annual Columbus (Ohio) Film Festival, sponsored by the Film Council of Greater Columbus in cooperation with the Columbus Area Chamber of Commerce.

Formal dates for the Festival are April 29 and 30, 1959, and headquarters will be the Fort Hayes Hotel, Columbus.

Addition of the Chris Statuettes to the list of awards, the Columbus Film Council expects, will encourage more entries and increase interest in the Festival. The Statuette awards will be in addition to the Chris Certificate Awards which have been given to films judged to be outstanding in the various categories for the past three years.

Modeled From a Landmark

An original interpretation in bronze of the statue of Christopher Columbus, a gift to the city of Columbus from the people of Genoa, Italy in 1955, the statuette is the work of Robert Rohm of the Columbus Art School. Standing 6 inches high and mounted on a rectangular mahogany block 2 inches thick, each statuette will bear a bronze plate with the name of the film winner.

One statuette will be awarded in each category, and will be known as "Judge's Choice." It will be given to the film the judges vote best from the standpoint of photography, story value, and technical aspects of production.

To facilitate judging of entries in the 1959 competition, films were being accepted by the Columbus Festival Committee beginning October 1. Judging will end on March 1, 1959.

All films produced during 1956, 1957 and 1958 are eligible for awards, if they have not been pre-(CONTINUED ON PAGE 22)

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THE BUYERS READ AND USE BUSINESS SCREEN MAGAZINE

Fred Niles Productions Expands Chicago Operations With Purchase of Kling Film-Making Facilities

Purchase by Fred A. Niles Productions. Inc., of the facilities formerly owned by Kling Film Enterprises at 1058 W. Washington St., Chicago, has been announced by Fred Niles, president of the Chicago-Hollywood motion picture organization bearing his name. The purchase was effective October 13.

Acquisition of the Kling filmmaking facilities gives the Niles organization a 90,000 sq. ft. building on Chicago's near-west side. Facilities include three large soundproof stages, one of which is 12,-000 sq. ft.; a three studio sound department, fully equipped with the newest and most efficient sound recording equipment; an entire wing devoted to editing facilities; two prop rooms; machine shop, two new standing, working kitchens; a scene dock for the unloading of heavy equipment and a thoroughfare for trucks and cars; and office space to house production, creative and sales departments.

The purchase, which was outright, covered Kling Film's Chicago motion-picture facilities only. It does not include Kling Studios, art

and still photography studio, nor the Kling-California studios in Hollywood.

Eleven members of the Kling staff have been added to the existing Niles personnel, giving the company a total of 51 employees.

Michael Stehney, formerly executive vice-president at Kling, becomes vice-president in charge of tv-film commercials for Niles, and also will supervise quality control of production. Ed Rinker has been named vice-president in sales for Niles.

Niles has abandoned its former studios at 22 W. Hubbard St., Chicago, and has moved its entire staff and facilities to the W. Washington St. location.

In commenting on the purchase, Niles said he visualizes its subsequent development into a communications center to serve agencies, advertisers and industrial companies.

"Such a center," he said, "will compete with New York and Hollywood. It can mean increased business and opportunity to the industry as a whole, and will con-



Fred A. Niles

tribute to the overall prosperity of the midwest motion picture industry."

A former executive vice-president of Kling Film Enterprises from 1947 to 1955, Niles formed his own motion picture company on December 12, 1955, with a capital investment of \$5,000 and four people. The company's gross dollar volume during it's first year was \$1.2 million, and the second year's volume rose to \$1.5 million. Niles anticipates a gross of approximately \$2 million for 1958.

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COLUMBUS FILM AWARDS (CONTINUED FROM PAGE 19) viously entered in the Columbus Festival.

Film entries will be judged in the following general categories:

1) Business and Industry; 2) Information and Education; 3) Travel (U.S. and Foreign); 4) Special Fields: Health and Mental Health; Religion; Cultural Arts: Fine Arts and Music Theater Arts; and Feature-Length Films.

Formal presentation of Chris Statuettes and Certificate Awards will be made at the 7th Annual Awards Banquet on April 30, 1959, in the Fort Hayes Hotel. Principal speaker at the banquet will be Robert P. Brown of Encyclopaedia Britannica Films.

Film Entry Fee Is \$4

An entry fee of \$4 is charged for each film entered up to 1,600 feet; the entry charge is \$5 for feature-length productions 1,600 feet or over. Entries must be accompanied by 3 x 5 cards for use by the preview committees, noting: category entered; color or black-and-white print; running time; and a brief summary of the film's content and its purpose, and the type of audience it was made for. Entrants also are required to pay round-trip postage on films.

Literature and posters on films entered in the Festival may be submitted to reach the Festival committee by March 1, 1959, for display in connection with the screening of award-winning films on March 29. Screening sessions will be conducted that day between the hours of 1 and 5 p.m. and 7 and 11 p.m., with a refreshment break at 9 p.m.

Official film entry forms and all other information relating to the Festival may be obtained by writing to Daniel F. Prugh, President, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio.

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SMPTE Elects New '59 Officers; Norwood Simmons Is President Dr. Norwood L. Simmons, West Coast Division, Motion Picture Film Department, Eastman Kodak Company, was elected president of the Society of Motion Picture and Television Engineers at the organization's 84th semi-annual convention October 20-24 in Detroit. He will hold office for the next two years

Dr. Simmons, who has held such posts in SMPTE as governor, editorial vice-president and most recently executive vice-president, succeeds Barton Kreuzer, marketing manager of the Astro-Electronics Division of Radio Corporation of America. Mr. Kreuzer remains on the SMPTE board as past president.

Succeeding Dr. Simmons as executive vice-president is John W. Servies, vice-president of National Theatre Supply Co. Mr. Servies for the past two years was financial vice-president, and also has served SMPTE as convention vice-president.

Re-elected for a second twoyear term as editorial vice-president is Glenn Matthews, of Eastman Kodak Company, Rochester.

Taking over the duties of convention vice-president is Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, Minn. Mr. Ray recently served as treasurer of the society and chairman of the sustaining membership committee. He succeeds G. Carleton Hunt of General Film Labs, Hollywood, Calif.

Wilton R. Holm, of E. I. du Pont de Nemours, Photo Products Division, Parlin, N. J., will continue in the capacity of secretary, a post he has held for SMPTE since 1955.

Newly-elected members of the board of governors, who will take office for two-year terms, are:

East Coast: Gerald G. Graham, di.ector of technical operations, National Film Board, Montreal, Canada; and Robert C. Reineck, chief engineer. CBS News, New York City.

Central: Kenneth M. Mason, manager Midwest Division, Motion Picture Film Dept., Eastman Kodak Company; and James L. Wassell, marketing manager of professional equipment, Bell & Howell Co., both of Chicago.

West Coast: Ub Iwerks, director of technical research, Walt Disney Productions, Burbank, Calif.; and Theodore B. Greiner, chief engineer, TV and radio, American Broadcasting Co., Hollywood.

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Frederick K. Rockett Dies; A Pioneer in Business Films

☆ Frederick K. Rockett, a pioneer producer of business films and for many years a leader in industry activities in the West Coast area, died of a heart attack October 1 at the age of 74 years.

As president of Frederick K. Rockett Company, Hollywood, Mr. Rockett was approaching his thirty-fourth year in the business film field. Motion pictures produced under his supervision have won many outstanding awards, among them two First Awards at the Venice Film Festival and three First Awards at the Cleveland Film Festival.

During his long career as a producer of business films, Mr. Rockett served many of the foremost industrial firms in the country as well as government agencies.

Among the company's recent clients were Richfield Oil Corporation, Weirton Steel Company, Kaiser Steel Corporation, Phelps-Dodge Corporation, American Automobile Association, U. S. Navy, U. S. Air Force, E. K. Williams Company, Stewart-Warner Corporation, Nesbit Fruit Products, Sinclair Oil Corporation, Lockheed Aircraft Corporation, and American China Guild.

Born in Bridgeport, Conn., on March 31, 1884, Mr. Rockett had been a resident of Los Angeles since 1918. Surviving him are his widow, Florence J.; a daughter, Mrs. Helen Hodges, and three grandsons. Funeral services were held October 4, with burial in Inglewood Park Cemetery.

Mr. Rockett was a 32nd Degree Mason and an active member of Blue Lodge, Scottish Rite, San Fernando Valley Shrine Club and Beverly Hills Shrine Club.

Activities of the Frederick K. Rockett Company in the business motion picture field will be continued along the same high standards that were set by its founder, under the direction of Alfred Higgins.

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Documentary Films for Business New Releases:

"THREE FOR TOMORROW" -

The pleasant romance of Mac Mackendall and wife Marty background the quest of three young college men for their "Tomorrow" in a young and growing industry with its future ahead of it—and which they find in the hundred-year-young oil industry. American Petroleum Institute. 29 min. 35mm and 16mm.

"HORIZONS BEYOND" — "The world of the scientist, once mysterious and remote, is now coming close to the daily lives of all of us"... as demonstrated by Bell Telephone Laboratories' development of the transistor, and over-the-horizon microwave transmission of telephone and television. AT&T. Color. 12 minutes. 35 and 16mm.

"FIRE AND THE WHEEL" —
"We fuel the one and lubricate
the other: you can't get much
more basic than that." The pictorial study of oil, from drill to
hose, worldwide. General Petroleum, Magnolia. Socony Mobil.
Color. 25 minutes.

"COLLECTORS' ITEM" — The surprisingly dramatic story of a group of public servants and their unsung role in the struggle against air pollution. International Harvester. Color. 32 minutes.

TECH FILMS DIVISION "PACKAGED POWER" — A straightforward sales film presenting the personnel, facilities and industrial philosophy of a missile accessory contractor. Sundstrand Turbo. Ektachrome. 22 minutes.

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Kaiser Aluminum
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Sundstrand Machine Tool

Parthenon makes no television commercials. The business film schedule is confined to those projects which can be handled personally and with quality by the key staff.

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TV Stations' Viewpoint on Sponsored Pictures

MORE THAN 3,500 companies and trade and professional groups in the United States have 16mm public service films which they make available to television stations for showing on public service time.

Why are some of these public service films shown regularly, while others are consistently rejected? Some of the reasons, and answers to a number of other questions about how tv stations throughout the country feel about public service films, are revealed in a study just completed among 529 stations by John T. Fosdick Associates, New York research and opinion polling organization, for Modern Talking Picture Service, Inc.

More Stations, Less Time

This is the second survey made for Modern by the Fosdick organization. The first was made three years ago (1955) when 429 tv stations were operating. Since then more than 100 stations have begun telecasting, and the supply of public service films available for showing has mounted spectacularly. Conversely, the average telecasting time per station per week devoted to sponsored films has declined from 4.9 to 3.7 hours. As sustaining time decreases, tv stations are becoming increasingly more critical about the films they will accept.

Purpose of the survey was to uncover suggestions from station film directors about how industry public relations films can be made more useful and interesting from their point of view, and particularly how handling and distribution of films to the stations can be improved.

Survey Covers 359 Stations

Figures reported in the Fosdick survey are based on replies from film directors of 359 tv stations, 69.6% of the U.S. total. The response represents all geographic areas of the country, and includes all categories of tv markets, station sizes, and population densities.

Most stations replying to the survey—84.8%—said they showed public service films at least once a week; 10.4% said they showed such films at least once a month. Only 4.8% screened free films less often than this.

Afternoon hours are the most (CONTINUED ON PAGE 68)





CAPITAL

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50 U.S. Companies Exhibit At 1958 Photokina in Cologne

↑ A comprehensive view of the equipment produced by the world's leading manufacturers of photographic and cinematographic equipment—524 firms from 16 countries—was afforded the more than 200,000 visitors to Photokina 1958, international exhibition held from September 27 to October 5 at Cologne, Germany.

Exhibits of photographic and cinematographic equipment were housed in eight halls covering an area of 66,000 sq. meters of dis-

play space.

The United States led the list of foreign exhibitors, being represented by 50 firms, twice as many as in the 1956 Photokina, All the American exhibitors reported good business results, particularly in establishing new foreign distributor outlets for such products as film projectors, laboratory equipment and photographic accessories.

Brisk international business activity was a main feature of the exposition, which has come to be known as the "world fair" of the industry. A total of 176 foreign firms exhibited products, and there was a marked increase in the number of foreign buyers who attended. Visitors from 70 countries were registered.

Those of the 348 German exhibitor-firms whose products were in the motion-picture field reported a demand for high-grade special cameras for technical and scientific purposes, as well as for standard motion-picture cameras, film processing equipment, reproduction equipment and accessories. Approximately 20% of total German camera production is now in the field of cine film equipment.

Apart from the German and United States exhibitors, France had the next highest representation with a contingent of 47 firms. Products included cameras, projectors, cinematographic equipment, optical precision equipment and photographic accessories.

Great Britain was represented by 18 firms, including the country's largest manufacturer of photographic chemicals; Australia by one manufacturer of film cameras, projectors and cinematographic tripods.

Other nations represented, and the number of exhibitors from each, were:

Austria, 5; Belgium, 3; Holland, 7; Italy, 12; Japan, 11; Sweden, 4; Switzerland, 14; and Denmark, Czechoslovakia, Norway and Spain, 1 each.

SALES RESISTANCE!!



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Well then, what should be done about sales resistance? Pick up and leave?

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Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.



Special electronic testing equipment is used to check the efficiency of all reflective surfaces by Radiant's engineering staff. This equipment measures accurately light gain (brightness),

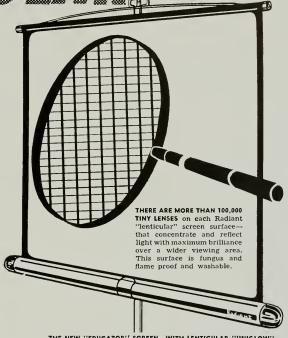
percentage of fall-off, quality of reflection, and other factors vital to good projection results. The new Radiant "lenticular" surface has been subjected to these exacting tests with the following findings:

- 1 Radiant "lenticular" Screens showed a very high brightness gain with a minimum of fall-off at sides.
- 2 Radiant "lenticular" Screens provide increased brightness to an area 45° to each side of axis, thus offering a 90° good viewing area.
- 3 Radiant "lenticular" screen surface reflects colors with increased vividness and greater

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THE NEW "EDUCATOR" SCREEN-WITH LENTICULAR "UNIGLOW" ... screen surface is available in sizes from 37" x 50" through 70" x 70". Exclusive TOEmatic leg lock, all-metal slat bar, extreme height adjustability, and many other features.



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Please rush me FREE sample swatch of new Rodiant "Lenticular" Uniglow Screen surface—and full details on this new type of projection screens.

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The decisive factor remains the salesman . . . and his ability to help your customers see how they can make profitable use of your products or services.

The sales training programs we create and produce . . . in film and other media . . . are aimed at developing men who will understand the needs of the moment . . . the market . . . and the man across the desk.



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RIGHT off the REEL

5,000 Attend Industrial Film, A-V Exhibition

Five Thousand accredited users of films and audio-visual equipment attended the four-day Industrial Film and A-V Exhibition held at the Trade Show Building in New York, October 7-10.

The Exhibition, held in cooperation with eleven associations in the audio-visual field (such as the National Visual Presentation Association, the Industrial Audio-Visual Association, Film Producers Association of New York, Educational Film Library Association, and others), presented the latest products of 70 exhibitorslargely manufacturers of sight and sound equipment for industry, television and education.

In conjunction with the Exhibition, a lecture program given in the exhibit area, brought a fullhouse attendance to hear such speakers as Kenneth H. Goddard, Manager, Audio-Visual Services Department, United States Chamber of Commerce; Richard H. Maurer, Technical Advisor, Motion Picture Program, International Business Machines Corporation; and Keith Culverhouse, Director of Sales Presentations. Television Bureau of Advertising. New York's Film Producers Association presented a showcase of 29 outstanding films produced by its members.

Drawing much attention among the exhibits were a new Bell & Howell slide projector, the Explorer, which offers such new features as forward and reverse automatic action, a light pointer, and a zoom lens which fills any size screen; the Charles Beseler Company's new Salesmate automatic slidefilm projector; the Charles Bruning Company's system for producing colored overhead projection materials; Camera Equipment Company's automatic stopmotion photography system; and Harwald's new Ultramatic, a 16mm sound projector in a fully-enclosed "booth."

Other interesting new items seen were Film Sounds' "time machine" which stretches the length of voice or music on tape without altering pitch; Ozalid's latest line of copying equipment and materials; Steelman's tiny, but high quality tape recorder; TSI's new 16mm sound projector; and Visa-Matic's newly patented gadget which fades new colors in and out on a stationary slide.

TWO CHALLENGES TO BUSINESS AND EDUCATION

A Maurice B. Mitchell, president of Encyclopaedia Britannica Films, passed on two challenges to members of the Society of Motion Picture and Television Engineers in an address at the opening luncheon session of the organization's 84th semi-annual convention October 20 in the Sheraton-Cadillac Hotel,

These challenges Mr. Mitchell named as "the cold war in the classroom," in which he saw dire results for the free world unless our schools provide more basics in the sciences, and the sociological lag in our era of tremendous technological development.

"The old-time company president knew every operation in the plant," Mr. Mitchell said. "Go into a major industry today and you will see row upon row of automatic equipment with twitching lights and twitching technicians; but the head of the works will say, 'Don't ask me what goes on. All I know is that shoes come out the other end."

On education, Mr. Mitchell said

that the slogan of a major educational group (the NEA) that "education will save democracy" is, in his opinion, off the beam. "There is no such built-in power in education," he declared.

The slogan, he asserted, needs the reinforcement of a curriculum shaped to the needs of the democracy that everybody wants to save.

Mr. Mitchell said the high school his boys attend has the reputation of being one of the best in the nation, but that you still can graduate without knowing any language but our own.

"A couple of seven-year-olds were watching the latest jet planes roaring overhead the other day," he said. "One of them remarked, boy, those thermo-nuclear problems up there must be terrific,' and the other said, 'I think they're working on ceramics to lick them.'

"'O.K.,' said the first one, 'we'd better get to class now and get back to stringing those

Right: At premiere showing of "American Look" to members of the American Society of Industrial Designers, the film was introduced by Frederick W. Noyes of The Jam Handy Organization, producers of wide-screen "spectacular."



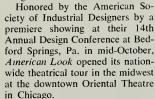
Screen Tribute to the Stylist

Nationwide Theatre Showings for "American Look"

AMERICAN

PHEATRE AUDIENCES throughout the U.S. are seeing the latest of a Chevrolet-sponsored triloogy of colorful wide-screen motion

pictures on key aspects of national life. This time it's American Look, a 28minute "spectacular" in Technicolor and Superscope, that lives up to its advance billing as "a tribute to men and women who design."



For this worthy successor to American Engineer and American Harvest, camera crews for The Jam Handy Organization travelled from coast-to-coast, seeking out the latest and best creations for tomorrow's living. The result is an eye-filling, exciting spectacle of advanced design and styling. Contributing to its panoramic sweep of design creativity is the work of Frank Lloyd Wright and Eero

Saarinen, Paul McCobb, Florence Knoll. Neguchi, Hans Bellman and Harley Earle and other design luminaries. Audiences

over the shoulders of these "giants" of cre-

screen theatrical release only Chevrolet's tie-in is a thorough ly logical development of new model design which preview audiences found most palatable. Integrated in the film are a stream of new ideas and new materials that presage a bright future for Mr



and Mrs. America.

Below: Glimpse of the preview audience of industrial designers who screened "American Look" at their 14th Annual Design Conference.





Yankee star Mickey Mantle shows batting form as Walter Dombrow gets angle; Lew Fonseca at right.

Color Covers the World Series

ARKING A "FIRST" in World Series history, the official moon pictures of this year's classic tween the New York Yankees and the Milwaukee Braves were med in 16mm color. The annual m, sponsored jointly by the merican and National Leagues r distribution to groups across e country, previously had been med only in black-and-white due prohibitive color costs.

The 1958 World Series films, notographed by Photo-Arts Proictions, Philadelphia, under the pervision of John Burke and falter Dombrow, and produced Dan Endy, Philadelphia, were ade using 16mm Arriflex camas and Kodak's new Ektachrome ommercial color film put on the arket recently.

Use of the new Kodak color cocess and the help of reflex sysm cameras together with a speal technique developed by Photorits to achieve high color fidelity ader adverse light conditions were ctors contributing to the World eries "first."

The World Series film was made ith three main cameras and one beating camera. They were set up thind home plate, center field, and on the first base line.

Working in close cooperation ith Lew Fonseca, the major agues' film coordinator, Photonts used a complement of match and versatile lenses, ranging om the most intimate close-ups the longest focal lens.

The major problem in shooting porting events in color, John urke says, is the narrow exposure titude that exists between sun and shadow. Photo-Arts developed technique which would open the

shadow detail by 200% without affecting the sunlight exposure or color balance.

Necessarily working within an area of very close tolerance, Burke, who believes baseball to be among the most difficult sports to film, made "hand tests" at the conclusion of each game.

Cameramen found Yankee Stadium slightly more difficult in light contrast than Milwaukee's home grounds, but actually encountered no major lighting problems, since League officials turned on the lights when the shadows became



Producer Dan Endy (at left) and John Burke record Series action in Milwaukee.

too long or heavy. The lights in turn helped to reduce contrast and restore color balance in the shadow area.

John Burke has been a film pioneer since 1935, when he filmed the first tv commercial ever made, for Philco Corporation. In preparing for the World Series color assignment, Burke used about 35,000 feet of the new Ektachrome film while filming a series of sports events for the Miller Brewing Company.

Collector's Item: Urban Model

Harvester's Answer to a Growing Civic Problem

A New Motion Picture with one of the year's most intriguing titles premiered last month before the 1958 congress of the American Public Works Association in Kansas City, Mo.

Collector's Item, a 29-minute color film sponsored by International Harvester and produced by



Sol Ellenson, APWA head, gets first print from Harvester's L. W. Pierson and M. F. Peckels.

Parthenon Pictures, Hollywood, deals succinctly with a tremendous American urban problem: the successful establishment of a modern system of municipal collection and disposal of refuse. Its locale is Los Angeles, where a model operation that is an important public works accomplishment has been instituted. As an educational effort directed at the public, Collector's Item has special meaning for the hard-pressed taxpayer to whom such modernized and effective methods have dual meaning, both in budget economies and in greatly improved services.

The film shows the problems encountered in establishing and

extending an urban system for refuse collection and disposal. It introduces a specialist, the urban public works man, whose importance is underscored by the tremendous growth of America's urban centers in the past decade and their corresponding need for greater efficiency in basic civic services against rising patterns of labor costs, extended mileage of service areas and local budget limitations.

Collector's Item is Harvester's p.r. tribute to the public works professional but it also is an object lesson to urban property owners and civic leaders who should be a keenly-interested audience. The members of the American Public



Cap Palmer introduces film . . .

Works Association attending the picture's premiere in the Little Theatre of the Kansas City Municipal Auditorium (a full house) were unanimous in their enthusiastic reception of an accurate and useful portrayal of their problems and of one major city's successful conquest through a combination of system and mechanization.

Premiere audience sees "Collector's Item" at the APWA Convention.



Engineers' Look Ahead

Challenging Future "Engineering Notebook" Theme

Western Electric Company, manufacturing and supply unit of the Bell Telephone System and a producer of large electronic systems for U.S. military agencies, employs more than 6,500 engineers.

These engineers continually demonstrate their own form of genius in evolving out of laboratory devices and practices the most efficient ways to produce new electronics and communications equipment—for Western Electric now manufactures more than 55,000 different items for use in Bell Telephone service, and an undisclosed number of other products for the armed services.

Western Electric believes that in today's engineering age, industry must assume the responsibility of providing advanced training for the engineer to obtain specialized knowledge relating to its operations, and must do an increasingly effective job of keeping him up-to-date on current technological developments.

The company has responded by establishing a far-sighted program of formal in-company engineering education, known as the Graduate Engineering Training Program, to familiarize new engineers with the intricate technical environment peculiar to the industry for which they work, and to give experienced engineers opportunity to study and review new developments in their own and related fields.

Inaugurated in the summer of 1957, Western Electric's Graduate Engineering Program provides in-

troductory and general development courses for all new engineers, and advanced development courses for selected experienced engineers who have completed the first two phases, at training centers in New York City, Chicago and Winston-Salem, North Carolina.

Purpose of Engineering Notebook, a motion picture in sound and color produced for Western Electric by Wilding Picture Productions, is to give company engineers an overall look at progress in the development of automatic manufacturing techniques at Western Electric, and a glimpse into the future.

The film was previewed by an audience of leading educators from Midwestern engineering colleges in the company's Graduate Training Center in Chicago.

Central theme of Engineering Notebook is that while an engineer's solution to a single problem may not appear to be by itself overwhelming or highly significant, it is the successful merger of many ideas from many engineers that forms the basis of the company's technological progress. The engineer's notebook is used in the film as a symbol of engineering ideas.

A most memorable sequence shows an entire building at Western Electric's Point Breeze Works filled with automatic machines specifically designed as one unit to automatically manufacture electroformed conductor for telephone drop wire. Two complete 25-channel machines run the entire length (CONTINUED ON PAGE 63)

Below: automated controls and ultra-modern computers are part of the engineers' challenging future pictured in this film.



Western Electric Hosts a Preview:

Educators and Press at Chicago Training Center for Premiere-





Above: educators and guests at Western Electric preview learn what company is doing to train its engineers.

Above: E. Heath of Western Electric explains training program. Listeners include W. B. Tall, Ill. Inst. of Technology; A. J. Klapper, O. L. Railsback, U. of Ill.; R. B. Randall, H. E. Marrows, A. M. Pepiot of the Western Electric graduate training organization.





Above: before the preview, F. A. Larson (left), AIEE, discusses WE's advanced training activities with E. G. Walters (right), superintendent of training, New York, and A. M. Pepiot, R. M. Krusick and R. M. Erickson of the Chicago Training Center.

Above: preview hosts from Western Electric's New York office included R. B. Randall and H. E. Marrows of PR Department.



Above: F. H. Rossiter, Chicago Training Center, and Bruce Fader, Power Industry, settle a problem as Mr. Walters stands by to help if he's needed.



Above: Mr. Walters (center) and Mr. Randall answer a question from a preview guest. Below: Messrs. Larson, Pepiot, Krusick, Erickson and Walters in post-preview parley.





Especially photogenic is this scene of spearfishing by torchlight.

Film-Flight to Paradise

Pan-American Adds Tahiti to List of Top Films

PONSOR: Pan American World Airways

TILE: Island Under the Wind; 27½ minute; color; produced by Henry Strauss Productions, Inc.

To American vacationers who ave "done" Europe and the other amiliar vacation spots a new, romantic "unknown" is beckoning. The South Pacific, once only a remote blob of blue on the map for the average two or three-week tripher, will soon be but hours away. Future jet passengers may soon reakfast in California, lunch over lawaii and dine on the atoll of their choice.

Pan America, which stands to

carry a lion's share of vacation traffic to the Pacific, is doing its part to "open up" the area by rapidly scheduling new routes, laying on new equipment, and telling peripatetic travelers of the delights to be found.

One important medium in Pan Am's arsenal of public relations tools is the motion picture. Several films on the Pacific are now available: more are planned, and one—Island Under the Wind—has just been released with such advance intra-trade acclaim that it seems bound to take its place as one of the top travelogs of all time.

The locale is Tahiti, which, as the film develops, is a most special

Carefree rhythms of a Tahitian dance seen in "Island Under the Wind."



kind of place. It isn't now, and probably never will be, the locus of travelers whose big eye-bugger has been Miami Beach or Las Vegas. But to many day-dreamers, Tahiti will have all the magic of a "special island"—a Bali Hai.

A Place for Living . . .

As the film shows, Tahiti has few set tourist "attractions" — those places and things that just *must* be seen. Accommodations, at present, are just so-so by Collins Avenue standards. But it is an exceedingly beautiful place with handsome, happy people and it is wrapped in a warm, easy state of mind that is infectious.

Pan American (which, by the way, doesn't go to Tahiti now . . . but brings passengers to and through the gateways of Hawaii and Fiji) feels that since the island will not be for everyone . . . it might be best to try to pre-condition potential visitors. Let the film



Tribulations of a film-maker: producer Henry Strauss met the challenging assignment with flying jib off Tahiti's shore . . .

scare off some ardent materialists as long as it woos the spiritual adventurers.

Henry Strauss, who directed the picture and did much of the photography himself . . . and Frank Howe, Pan Am's System Director of Sales and Service Training . . . have deliberately side-stepped the obvious temptations that such a subject presents. The geography -Tahiti-is always there . . . as indeed for its beauty and sensuous grace it properly should be. But Islands Under the Wind is much more than a travelog . . . it is a warmly sympathetic, yet unsentimental study of human beings whose way of life . . . by Western standards . . . is somewhat heretical. (Why own two pareos? You can only wear one at a time. Work is to live . . . not an end in it-

To capture the double essence of Tahiti . . . as a place to live and

as a state of mind . . . more than a year of historical and field research . . . was needed. Every source was carefully combed . . . from the records of Captain Cook and the reports of the early Spanish missionaries to the impressions of Robert Louis Stevenson, Somerset Maugham and Nordhoff and Hall.

Howe and Strauss went to the islands . . . to Tahiti . . . Bora Bora . . . the Tuamotos and submerged themselves in native life . . . both to get the feel of it first hand and to win the confidence and cooperation of the people. For weeks they lived in thatched huts . . . spearfished by torchlight . . . learned to weave palm fronds . . . listened to the fantastically longmemoried elders who have preserved the people's history from the beginning on the tablets of their minds. The ancient music of the Tahitian nose-flutes was recorded . . . together with hymns, dances, and the modern songs of the island to obtain a blended impression in sound of the changing character of Tahitian life.

Captures Mood of Island

A deft combination of sound . . . color . . . narration makes this primarily a mood picture . . . the kind of cinematic reporting that impresses its truth on your senses as well as on your mind. The lens finds many symbols for Polynesian attitudes in both people and objects . . . stamens and pistils weaving in the close-up blossoms . . . turgid crescendos of drums and dancing feet . . . red moods and blue and yellow. Claude Dauphin, the warm-voiced, gentle actor who narrates Island Under the Wind, is French, as is Tahiti, and he serves, also, as part of the mood the film creates.

Many Tahitian people take part—they are wonderful actors, though they "act" not at all . . . just do the natural thing with never an inhibition.

How to Get the Picture

Islands Under the Wind will be available to adult audiences and TV stations through sales offices of Pan American . . . and should find a wide and receptive audience. For this film accomplishes exactly what such a film should . . . through its adroit and perceptive balance of cinematic techniques and content, it is, for the viewer, an "experience" that triggers reactions on a deep and rewarding level . . . an "experience" second only to going there yourself.

"Gateways to the Mind"

The Bell System Continues Its Contribution to Science Education with a Film on the Senses

MAKING A SCIENTIFIC subject understandable and interesting to non-scientific audiences isn't an easy task. But with each succeeding film production in its *Science Series*, the Bell System is moving closer to this goal.

In Gateways to the Mind, fifth and latest film in the series and the first produced for the Bell System by Warner Brothers, the fascinating story of what scientists have learned about the human senses is told with a naturalness and simplicity that should make it an effective instrument of communication at virtually all educational levels.

186-Station TV Premiere

Following preview showings to educators and the press, Gateways to the Mind had its national premiere October 23 over a coast-to-coast NBC-TV network of 186 stations. A delayed broadcast was made November 2 over a 30-station tv network in Canada. Bell System employee groups viewed the film at a series of specially-arranged previews.

Coincident with its tv premiere, 16mm prints were made available through Bell System business offices for showings to school and college audiences, and to scientific and general audience groups. A total of 537 prints are being made available for this purpose.

Millions Saw Earlier Films

With the encouragement of careers in science as its underlying aim, Gateways to the Mind is a most worthy addition to earlier Science Series production: Our Mr. Sun, Hemo the Magnificent, The Strange Case of the Cosnic Rays, and The Unchained Goddess. These dealt, respectively, with man's efforts to harness solar energy, blood and the circulatory system, cosmic rays and their effects on man, and what makes our weather.

An audience estimated at 180 million persons has viewed these earlier films—167 million of whom were reached by television broadcasts over U.S. and Canadian stations, and an additional 13 million in showings to school, club and civic organizations. Individual films have been booked for as many as

four separate showings before the same school audience.

Our Senses are "Gateways"

With Dr. Frank Baxter, who appeared in each of the four previous programs, as its central figure and narrator, *Gateways to the Mind*, an hour-long film in full color, shows how we receive stimulations through our senses, transmit them as electrical impulses through the nervous system to the brain for possible action, and store them in our memory for future reference.

Much of the effectiveness of Gateways to the Mind stems from the natural manner in which its story unfolds, a tribute to a fine job of scripting by Henry L. Greenberg and perceptive direction by producer-director Owen Crump.

Sound Stage is "Laboratory"

The huge Warner sound stage became a laboratory for the production; it is the setting for the story, and most of the film's action takes place there. Threading his way through a maze of cables, backings, catwalks and arc lights, Dr. Baxter wanders about the stage, telling his story to a production crew. Using sound stage equipment—such as recording equipment and cameras—as props, he



Above: huge plaster replicas from Michelangelo's statue of David help Dr. Frank Baxter explain story of the human senses.

explains the functions of the ear, the eye, and other senses.

This friendly, informal manner of unreeling science holds the viewer's attention, and kindles a desire to follow as the story unfolds—opening a gateway to the mind.

In response to questions from the production crew, Dr. Baxter traces what science has learned about the human senses from the time of Aristotle (400 B.C.) to the present. He tells how science has discovered that there are more than the five senses—sound, taste touch, smell and sight—that Aristotle thought existed. There are

others, like pain, balance, and fla

Taste Combines Four Senses

For example, taste is shown a being a complex of four individual senses, each having its own tast buds in the mouth and tongue. These taste buds transmit separat signals to the brain when they are stimulated by sweet, sour, salt or bitter substances. The combination of taste and smell produce flavor. Thus, if you have a heave cold and your nose is blocked, yo may not be able to tell the difference between an onion and a apple; you get only the "sweet taste for both."

Uses Many Film Techniques

Blending live camera scenes wit diagrams, animation, giant plaste replicas of the eye, ear, nose an mouth (built for the productio from Michelangelo's famous statu of David), and charts of the brai and nervous system that are man times life-size, *Gateways* makes e fective use of virtually every filst technique.

In explaining the functions of the human eye, for example, D Baxter first compares it with motion picture camera, taking helead from a question put by th cameraman on stage. The camer itself then takes over, peering int the eye to show the retina, the onl part of the human body where part of the nervous system can be seen directly. Then animation is used to show how the "messages imprinted on the retina are "tele (CONTINUED ON PAGE 64

Below: the entire sound stage becomes a set for Dr. Frank Baxter (left) and Louis Charles in creating this scene for "Gateways to the Mind."



the Men Who Help guide and direct audio-visual activities of number of America's leading siness corporations met last inth beneath the ivy-clad walls Princeton University. Welcomspeaker and honored guest at annual fall meeting of the Intrial Audio-Visual Association, dat the Princeton Inn on Octo-14-16, was New Jersey's govor, Robert D. Meyner.

The process of civic education dults as well as young people been stimulated and invigor-1 by the development of mass lia use of visual aids," said vernor Meyner. "Many lasting ressions are created in the d which outlast the name of product or the picturization of rocess."

The official state film This Is a Jersey was presented followthe governor's introductory arks. It was cited as an examof a public service motion picthat has won many friends for state and for its sponsor. Fred Griffin, Jr., public relations tager, New Jersey Bell Telene Company, made the prestion.

Ar. Griffin labeled the results company has obtained from film as "far beyond our wildest ims." Thus far, the film has 17,500 showings to a million a half people. Reaction in the has been phenomenal, with

ow: Dan Rochford, New Jer-Standard, introduced labor sicologist Joe Glaser to group.



Industrial A-V Executives Hold Fall Meeting at Princeton

Communication Trends Highlight IAVA Program

Pictured at left: Governor Robert D. Meyner welcomes Industrial Audio-Visual Assn. At right: Frank Greenleaf, IAVA president.



A typical IAVA workshop session at the Princeton Inn.

thousands of letters of appreciation received in addition to a similar response from outside the state.

The three-day program of study, review and discussion of trends in audio-visual communication included visits to the Bell Telephone Laboratory at nearby Murray Hill, the Princeton University "Perception Laboratory" and to the Opinion Research Corporation.

William H. King, co-ordinator of audio-visual education for the State of New Jersey, told IAVA members that business-sponsored films were appreciated by teachers because they were often more authoritative and up-to-date than other sources of information. However, he cautioned industry that the standard complaint of educators against "too much advertising



Above: Mr. Glaser, Education Director, AFL-CIO Rubber Workers, traced labor's history in song.

in films" was as valid today as ever in the past.

Mr. King cited both good and bad examples. An oil company film, supposedly non-commercial, brought the sponsor's name into sharp focus on a smoke stack featured in every other scene; another short film contained 53 mentions of the sponsor. While these were really flagrant examples, he said, excessive advertising had led to the complete restrictions on the use of sponsored materials in some communities — specifically, South Orange and Maplewood, in New Jersey.

On the other hand, he praised such pictures as the Greyhound series and Alcoa's *Unfinished Rainbows* as being careful and considerate of their school audi-

Below: Ralph Fairchild, LeTourneau-Westinghouse (left) visits with Roy Mumma of U. S. Steel.





ences. He urged sponsors to make films shorter (not exceeding 20 minutes) and to consult with educators before production—not after—when it is too late.

Henry B. Bachrach, communications specialist, General Electric C om p a n y, told the executives' group that communications memore often too concerned with the "mechanics of communication." He said that ideas were all-important; that business urgently needs to communicate and that it is up to audio-visual men to lead the way, to face up to the job of selling management on the usefulness of their ideas and their tools.

At Princeton's "Perception Laboratory" the IAVA group saw demonstrations of the psychology



Above: Jim Craig of General Motors exchanges secretarial data with Al Morrison, Socony-Mobil.

of visual perception, conducted by Dr. Hadley Cantril, professor of psychology. The field trip to Bell Laboratories provided insight into (CONTINUED ON PAGE 54)

Princeton Picture Page:

Top row (I. to r.) R. P. Hogan, Kraft Foods; Frank Rollins, E. R. Squibb; Alden Livington, DuPont, Ctr. Dick Graves, Anheuser-Busch, at Perception Lab. Top left: Tom Willard, Am. Bosch Arma; Peter Hickman, Smith, Kline & French: D. G. Treichler, Socony-Mobil. 2nd row: Bill Stern, AT&T: (group) Frank Brown, Shell: Willis Pratt and Roy Vanderford, AT&T. Left: H. B. Bachrach, Gen! Electric. Third row: Mr. Brown tells of TCP; Fred Griffin, N. J. Bell Telephone. William H. King, N. J. Co-ordinator of A-V Education. A. J. Bradford, Wilding Picture Prods. Bottom row: Geo. Dorman, U. S. Steel and Don Steinke, Burns & Roe. (ctr.) Mr., and Mrs. W. M. Bastable (Swift & Co.). Right: Gordon Butler, Dixie Cup. chats with Dick Graves.

EXCLUSIVE BUSINESS SCREEN PHOTOS





he therapist helps as actor Liam Clancy perorms memorable role as the patient.



Practicing mat exercises under a therapist's guidance on the slow road back to life . . .

To Recruit Youth for Therapy

The Return" Shows Physical Therapy's Vital Role in Rehabilitation

PONSOR: American Physical Therapy Associ-

ITLE: The Return, 38 min., b&w, produced by MPO Productions, Inc.

Only in comparatively recent years has soety given full recognition to the vital importice of the physical therapist in helping back a life of usefulness many persons who would herwise have been hopelessly crippled as a sult of accident or injury.

The need for such skilled therapists today is gent—so urgent that the Office of Vocational chabilitation of the Department of Health, ducation and Welfare authorized a special ant to the American Physical Therapy Association for the making of this motion picture. ne of its principal uses, under the terms of c grant, will be to recruit young people into e field of physical therapy by showings in gh schools and colleges throughout the coun-

Film Will Help in Training Work

The film will have a second important field application. It will be used for in-service aining, not only to portray physical therapy, at also to show the effectiveness and necessity the multi-disciplinary approach to rehabilita-

For in its complete sense rehabilitation is ally partly the job of the physical therapist, is a job shared in by the social service worker, e psychologist, the occupational therapist, the ocational guidance counselor — all working adder the over-all supervision of the physician. The Return depicts the human and dramatic de of rehabilitation through the story of a outful paraplegic who receives a serious inal cord injury in an auto accident.

Visited Eight Hospitals for Data

To get this story, the MPO team of Murray erner and Lloyd Ritter, who produced, dicted and wrote the film, spent months in at ast eight different hospitals gathering tape corded impressions from therapists and paents on the specific details of physical therapy for the handicapped. The result is a representative picture of the meaning of rehabilitation.

The cast includes Liam Clancy, Robin Howard, and the patients and staff of the New York State Rehabilitation Hospital in Haverstraw, where the film was photographed.

MPO Productions has specialized in the filming of public service motion pictures on medical and related subjects for more than a decade. Among the company's past and current cilents are The American Heart Association, Eli Lilly,



"The Return" may not mean full recovery but at least he's back home and on his own . . .

Johnson & Johnson, Charles Pfizer, and E. R. Squibb and Sons. Films in this area have included Secrets of the Heart, The Valiant Heart, Play It Safe, The Good Seed, I Open The Door, and The Quest.

MPO Team Cooperated on Other Films

Ritter and Lerner began their film careers at Harvard with the feature-length film, *Touch of the Times*, selected by LIFE magazine as a "Movie of the Week." Later they formed their own company, producing such notable motion pictures as *It Takes Everybody, Witch Doctor*, and *Secrets of the Reef.*

At MPO, Ritter and Lerner have worked as a producer-writer-director team on films for American Cyanamid, Remington Arms, Reynolds Metals, and others. Recently they completed a 45-minute film for Harvard University. Their work is noteworthy.

A Study in Urban Traffic:

Metropolis in Motion

New York's Port Authority Shows Modern Facilities to the Public

Sponsor: The Port of New York Authority, and the Triborough Bridge and Tunnel Authority.

TITLE: Metropolis in Motion, 28½ min., color, produced by Audio Productions, Inc.

☆ Without the almost adequate arteries of transportation which now exist, the 15 million inhabitants of New York's metropolitan area would have strangled in a tangle of traffic many years ago. As it is, this world's largest urban concentration is hard put to barely stay even with the ever-increasing tides of cars (now 4 million), busses, trains and ships which choke its streets, bridges, tunnels and 650 miles of waterway.

Responsibility for moving much of this mass of vehicles through and about the area lies with the Port of New York Authority, established by the states of New York and New Jersey in 1921, and its fellow agency, New York's Triborough Bridge and Tunnel Authority. These authorities are self-supporting entities which build highways, terminals, bridges and tunnels, collect tolls, issue bonds, and must find support and good will not only from the states and municipalities in the Port area, but from the general public.

Films Important in the PR Program

An important part of the job of explaining its activities and engendering good will for the Port Authority has been a series of films which has been presented to metropolitan audiences at regular intervals. *Metropolis in Motion*, sponsored, in this case, in cooperation with the Triborough Authority, is the most recent of these films.

An example of the necessity of constantly explaining its job and its plans can be seen in

Below: one of New York's major traffic arteries, the Lincoln Tunnel approach, is pictured in "Metropolis in Motion."



a recent hearing of New York City's Board of Estimate, when John Cashmore, Borough President of Brooklyn, lashed out at a prime project of the Port-the Narrows Bridge (a subject which, incidentally, forms a significant part of the new film.) Mr, Cashmore, miffed because his Borough stands to lose \$45 million in property removed from the tax rolls to provide approaches and expressway access to the bridge, said "no demand for the Narrows Bridge exists except from business leaders who have been brainwashed by Port Authority propaganda."

Film to Help Get Public Support

While "brainwashing" is certainly an overwrought term for the Authority's public relations activities, the Port does do a most excellent job of putting its best foot forward. Proponents of the bridge, who far outnumber Mr. Cashmore and his group, include most city, state and federal officials concerned with the project, most of the general public, and New York's Governor Averill Harriman, who favorably describes the Authority's work as "an obligation to consider the needs not only of today, but of the next half-century.

Metropolis in Motion, which was scripted by Oeveste Granducci, is a grand overview of all the work of the Authorities, including many of the projects planned for the future. 227 different scenes are included in the film, many taken from an airplane especially modified for this job by producer Audio Productions. The intricate clover leafs from above, and the intriguing color shots of tunnels and subways (shot in available light on Super Anscochrome) are not the gist of the story but the background. Through models, drawings and other devices the film plumps hardest for the fact that what has been done is only the beginning-that the Authorities are now beating the strangulation by imaginative planning of new projects and efficient operation of existing facilities.

How the Picture Will Be Distributed The Port of New York Authority will distribute the film through its own facilities—one of which is a speakers' bureau that has long been a popular attraction for metropolitan group audiences. Other uses of the film by the Port: to promote industry in the area, and, internationally, to tell foreign audiences more about the Port's attractions.

The Triborough Bridge and Tunnel Authority will utilize the services of Association Films in reaching large groups of Metropolitan audiences.

Films for the Festivals

☆ The Committee on Non-Theatrical Film Events, organized last year in Washington by a representative group of 16mm film leaders, met recently to review plans and policies for the year ahead.

All U.S. entries for the Edinburgh and Venice Film Festivals will again be handled by this voluntary agency, as the exclusive representa-tive in the U.S. for these events. Harold Wigren in the Department of Audio-Visual Instruction, National Education Association in Washington, is serving as CINE's representative in the nation's capitol.



Pageantry at West Point as the famed Cadet Color Guard parades.

Film Lift for Physical Fitness

Gillette-Sponsored Picture Presents Athletic Program at West Point

SPONSOR: Gillette Safety Razor Company.

TITLE: Fitness for Leadership, 131/2 min., color, produced by Audio Productions, Inc.

☆ The Gillette Company, perennial TV and radio sponsor of most championship sporting events, enters into its first venture in documentary films with Fitness for Leadership, which describes the physical fitness program of the United States Military Academy at West

The film is a contribution to the work of the President's Council on Youth Fitness. It is a natural for sports-minded Gillette, and is part of an overall public relations program engineered for the company by Hill & Knowlton, Inc.

The picture is designed to give students and teachers ideas and inspiration toward setting up more effective youth fitness programs on the local level. It is being given nationwide distribution to junior and senior high schools (through Modern Talking Picture Service) with 300 prints available for the purpose. An additional 110 prints will be used by the President's Council, West Point Association, Army film libraries and the Gillette Company.

West Point's physical education program was selected as the subject for the film because of its emphasis on full participation. At West Point it's "Athletics for All," throughout the cadet corps for the entire four-year program. All cadets, not just those on the varsity teams, are trained as athletes, for the Military Academy has found the cadets who are physically fit are more often fit to succeed and to lead in academic work, too.

Fitness for Leadership, which was photo-

graphed entirely at West Point, shows how cadets undergo basic physical conditioning; re ceive instructions in a wide variety of sport skills, especially those "carry-over" sports which can be enjoyed throughout an active life time; participate in intramural or varsity sport activities, and gain experience in athletic coach ing and administration.

Lt. Col. Frank J. Kobes, Jr., director of physical education at West Point, who narrate part of the film, has expressed the hope that the program shown in Fitness for Leadershi may be useful to other schools.

The following message from President Eiser hower, (USMA, '15) closes the film:

"Our national policies will be no more that words if our people are not healthy of body a well as of mind. Our young people-our mo precious asset—must be physically as well a mentally and spiritually prepared for America citizenship.

"There is a need for arousing in the Amer ican people a new awareness of the important of physical and recreational activities that or young people may achieve a proper balance of physical, mental, emotional and spiritu strength."

Sports at the Point: cadet teams compete for brigade honors in volleyball.





Film Book of Rail Rules

Illinois Central Purs by Transportation Rules Into an 10-Minute Film for Operating Employees

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FILM TECHNIQUES FOR BUSINESS AND EDUCATION

As Reported to Members of the Society of Motion Picture & Television Engineers

The Society of Motion Picture and Television Engineers, whose members are for the most part engaged in the science and techniques of film making, gave intensive consideration to the creative and economic aspects of the business and educational film fields during sessions of its 84th semiannual Convention last month in Detroit.

Recognizing that the making of motion pictures for business and education is fast becoming the most significant factor in the industry's growth, and will become even more important in the future, the SMPTE devoted four separate sessions during its five-day meeting to papers and discussions on this subject.

Beginning with an analysis of

the growth of the business motion picture field. SMPTE members heard reports on such topics as the use of "loop" films as an effective means of teaching verbal skills, and the ways in which industrial plants are making motion pictures an integral part of their in-plant supervisory, teaching and training programs.

The growing importance of films in the field of education, both as teaching aids and in some cases as an extension of classroom work, was explored as another potentially important growth area.

BUSINESS SCREEN presents on these pages a condensation of some of the papers presented at these sessions which we believe to be of special interest to our readers.

(\$150,000,000) are estimated as follows: production, \$65,000,000; prints, \$28,000,000; distribution. \$24,000,000; projectors, \$12,000,000; other a-v, \$21,000,000.

In relative importance, the business film dollar is spent about as follows: 1) Sales Films; 2) Advertising Films; 3) Public Relations Films; 4) Industrial Relations Films; 5) Research and Development. Many films in the last two categories are in-plant productions.

Who produces America's business films? Broadly speaking, at least 6,800 different production units. Of these, 550 have six or more permanent employees; the largest have upwards of 500 regular employees. The average top producer has a full-time staff of between one and two dozen.

A second group of producing units, approximately 2,450 in number, each has from two to five permanent employees on its staff. It is estimated that there are about 3,800 one-man production units in the country, including professional motion-picture producers and inplant production staffs. Most of the latter are among smaller units.

Of the 283,000 manufacturing firms in the U.S., some 9,000 make some use of motion pictures. About 6,000 of these companies use inplant facilities; half of these, or 3,000, have films produced by outside commercial producers.

There are probably several thousand more potential sponsor customers for outside commercial producers as smaller manufacturers up-grade their sponsorship requirements. Originally it took a relatively large company to derive, as a sponsor, maximum benefit from the use of business motion pictures. Today, the existence of over half a million audiences equipped with their own 16mm sound film projectors means that profitable use of the medium can be enjoyed by firms of modest size.

The National Defense Education Act of 1958 calls for a vast research program on more effective methods of using motion pictures, tv and other audio-visual aids. Results of these findings, as well as the impetus given to educational films, cannot help but stimulate the business motion picture field as well

GROWTH ANALYSIS of Business Film Usage

by John Flory and Thomas W. Hope*

THE FIELD OF non-theatrical films—often referred to as the "audio-visual" field—represents in itself an industry accounting for an annual expenditure of upwards of a quarter billion dollars.

U.S. non-theatrical films, for statistical purposes, break down into these main categories:

Those sponsored (originally paid for) by business and industry; those sponsored by governmental agencies (federal, state and local); non-sponsored educational films; religious films; civic, social welfare and recreational films; medical films; and experimental, avantegarde and miscellaneous films.

Excluding motion pictures primarily made for tv distribution, and footage shot for research and development and classified military purposes, it is estimated that about 7.300 U.S. non-theatrical films will have been produced in 1958. By category, these divide as follows:

Business and Industry, 4,500; Government, 1,500; Education, 500; Medical, 300; Religious, 200;

*Mr. Flory is Advisor on Non-Theatrical Films, Eastman Kodak Company; Mr. Hope is Assistant to the Advisor. Civic, Social, etc., 200; Experimental, Avante-Garde, etc., 100.

In terms of dollar volume (excluding Experimental) the main sub-divisions line up in this order: Business and Industry, \$150,000,000; Government, \$48,000,000; Education, \$27,000,000; Religious, \$15,000,000; Civic, Social, \$8,000,000; Medical, \$7,000,000.

The 1958 total of \$255 million is down slightly from the 1957 estimated total of \$257 million. In general, it is estimated that the number of productions in 1958 exceeded the previous year, although production budgets were more modest and fewer release prints were struck off per picture. The business recession accounted for this year's slight decline.

The trend is toward the production of an increased number of non-theatrical motion pictures each year. A confidential study by Opinion Research Corp. (1957) of 100 large U.S. corporations shows that from 1950 to 1956 the use of films by these companies increased from 48% to 85%.

Expenditures for business and industrial films and a-v in 1958

THE CHALLENGE Facing the Film Producer

by Henry Ushijima*

THE COMMERCIAL film producer works in the closest relation with American Business. He brings his special talents to aid in the accomplishment of a task important to the given company or industry group. His specialized abilities are used to help solve a problem or take advantage of an opportunity.

The very first challenge facing a commercial producer is to be *interested* in the problem or opportunity. If one cannot develop a lively and profound interest in the problems which a client brings a producer, he will be neither happy nor effective in his work.

When a producer is genuinely interested in his client's business; when he has worked with and comes to know the people who are building that business; when he has wrestled with and analyzed the given problem in a cooperative effort with the people representing the client, he finds that he has been

*Mr. Ushijima is Executive Producer at John Colburn Associates, Wilmette, Ill. facing a second challenge — the challenge of making the client's problem his own problem.

A company came to us to have a film made. It was a small company, just beginning in its field. They had made a net profit the previous year of about \$60,000, and were willing to spend \$15,000 on a film. To those of us who worked on the film, realizing that the company was spending a quarter of its annual profit on this single project, represented a tremendous responsibility. We all shared the client's hopes—we shared his sense of urgency . . . his problem became our problem.

One might feel that it is easier to develop interest in a situation of that sort, with a small company, than with a large corporation. One might feel that when some industrial giant spends 50 or 75 or 100 thousand dollars on a film project, the sense of urgency is lacking; it is such a small per-

NEW LOOK AT TECHNIQUES:

centage of the money they spend. But this is to forget the vital heart of the matter; that the producer works not just with the business, but with people.

Somewhere in that giant corporation is a person or a group of people to whom the effectiveness of that film is a vital matter, because they are charged with the responsibility of having it made. If one's interest is in people, and in helping people accomplish their task, it doesn't matter what size the company is. The challenge is still the same: to work with someone else's problem with such an interest that its solution brings personal satisfaction, not only to the client, but to the producer.

The fundamental challenge to a producer of commercial films is to think of himself, and make himself, a valuable partner to American industry. We exist and prosper to the extent that we serve American business and those who built it.

LOOP FILMS in Verbal Skill Training

by Robert K. Daker*

O N-THE-JOB training in mechanical and procedural skill—if we include the guild and apprentice systems—has been with us a long, ong time. But only in recent years has business begun to realize that raining has equal pertinence in that area sometimes referred to as 'human relations.' For example:

A foreman talks with a worker whose performance has become inreliable. A salesman conducts a fact-finding interview with a

orospect to determine how best to berve him. A bill collector explores an area of possible compromise with a debtor whose account is delinquent. A bank teller esolves an irate despositor's doubts as to the fairness of the bank's

Different as these individual jobs are, they do have two elements in common: first, the basic tool for performing each job is verbal skill; and second, as opposed to most obs, each is performed away from ources of friendly observation, of the light advice, and of valuable criticism. Under these conditions, hen, how are we to help these men mprove their skills?

With loop films we simulate acual job conditions. We recreate actual communications problems and provide opportunities for prac-



tice, which we know is the only way to improve a skill.

In these loop films the role of the salesman or teller or adjuster whatever group is being trained is taken by the trainee himself. He must actually talk to examples of persons he normally must influence on his job, who appear on the screen. Under the guidance of a leader, and with the advice and encouragement of his fellows, he guides the interview to a successful conclusion while the film is running.

If the trainee isn't successful, it is not serious, for the loop films can be run repeatedly without rewinding or rethreading until the employee has solved in his own words the problems posed on the screen.

The training technique follows three steps. Step No. 1 is the Pattern film. In this film, the group observes a skilled performance in the handling of a related problem, just as they would study the performance of any other skill before trying it themselves. They hear the person who represents the problem, but they don't see him. All they see is someone like themselves performing. This is a deliberate atttempt to have the group experience what it is like to be on the receiving end of their job. The film is run several times so that the group has firmly fixed in its mind just what is going on.

In Step No. 2, the group sees the person who represents the problem on the screen. This is called the correlated practice loop.

*Mr. Daker is Executive Vice-President of Seminar Films, New York City. The audio part taken by the skilled performer is dropped out completely; each man in the study group takes his turn in dealing with the person on the screen. An indicator along the bottom of the picture shows the trainee how much time he has to answer the particular problem. It amounts to setting up a verbal sparring partner for the trainee to present the situation and let the trainee sharpen his skill by practicing what he has learned from the pattern film.

Step No. 3 is the "free practice" loop. There may be several loops in this series, each with a different set of circumstances and personali-

ties and different points of view. The situation changes from loop to loop; the trainees are completely on their own resources to work out solutions. If the trainee makes mistakes, he can be corrected, and he can try again until he feels able to handle almost any situation that might arise. It takes away any tendency to lean too heavily on a memorized version of what he learned in the past.

Does it work? If we take the pragmatic view, it obviously does, for many of our leading companies are using the techniques, some in as many as four different areas. We have as yet no acceptable evidence in the academic sense.

TECHNIQUE & FACILITIES for Visual Aids Production

by Norman E. Salmons*

This was a two-part presentation, the first outlining techniques for visual aids production, and the second describing facilities, equipment and a system for this purpose.

E frective Communication through the use of visual aids is a great part of the answer to the problem of getting across to people a better understanding of both simple and complex subjects.

Visual aids are utilized in industry for training, sales and sales promotion, advertising, technical reports, personnel recruitment, public relations, reports to management, and shareholder meetings.

Although "short term" production techniques may be necessary, standards of appearance and effectiveness should be kept high. The speaker discussed preparation of artwork and all phases of still photography in the visual aids field, and showed examples of visual techniques in both black-and-white and color.

The facilities, equipment and staff required for producing visual aids in an in-service photographic department for industry include:

Conference areas equipped with storyboards for planning conferences, and with special slide sequence illuminators for working on duction facilities should include drawing boards, hot press equipment, and art work supplies.

Requirements for photographic production include studios, copy room and dark rooms, the latter for processing of black-and-white and color film processing, for the printing and enlarging of either or both black-and-white and color film, and for filmstrip production. Other requirements include areas for light finishing, chemical mixing, and slide finishing.

Sound recording requires a narration room, a control room with tape, phono and magnetic film recording equipment, and high speed tape duplicating facilities.

An effective "A-B-C" audiovisual production team was described. "A" has the problem of communicating to a group. He is a specialist in his field, is familiar with his audience, and is responsible for the outcome of the presentation. "B", a specialist in avcommunication, is skilled in communication practices and techniques. "C" is a technical expert in a-v production.

These men hold a pre-planning conference to define subject, audience level, and outline major points; a story card conference where major points are visualized; and a storyboard conference to clear the project for production.

In form, a presentation may be a partial visualization, with visuals shown only at appropriate points in the talk; or a complete visualization, where there is always an image on the screen relevant to the continuity.

Five general types of visualization were outlined: the picture sequence, words on screen, symbolizing ideas, charts and diagrams, and action sequences.

*Mr. Salmons is in the Audio-Visual Service Department, Eastman Kodak Company.

EXPERIMENTAL EVALUATION Sound Slidefilm v.s. Class Lecture

by S. Dworkin and A. N. Holden*

This Experiment On the effectiveness of sound slidefilms as compared with classroom lectures was made with the first year class of the Communications Development Program at Bell Telephone Laboratories in 1957. There were 120 students in this class, all graduate engineers or physicists.

The teacher was Alan Holden. He was teaching these students a course in the Physics of Solids, and a part of this course was the subject used for the experiment.

We made four sound slidefilms representing four lectures of the course. The unit chosen was the Bonding of Atoms, because it was judged that this unit was well balanced as far as content was concerned—there was some abstract material, difficult to visualize, and some visual material which would be a natural for a visual medium.

As teacher, Mr. Holden supplied the material for the slidefilms and wrote the scripts. Drawings were in black and white, with the use of some very simple techniques. There were about 150 frames in each strip and they ran about 45 minutes. The teacher narrated, since we wanted as few variables between the slidefilm and the classroom lectures as possible.

Throughout the production, a conscious attempt was made to introduce good continuity, pictorially as well as verbally. The aim was to keep away from an illustrated lecture.

To evaluate the slidefilms, the class was divided into two equated groups based on kind of college

*Mr. Dworkin and Mr. Holden are with the Bell Telephone Laboratories, Murray Hill, New Jersey. degree, grades on two previous physics courses and recitation section the students attended. One half of the class attended the lectures as usual; the other half attended the sound slidefilm screenings which were run by an operator. Here no questions were asked or answered. In the classroom, questions were allowed. All the students attended their regular recitation sessions, and were assigned their regular problems and readings.

At the end of the four units, students were given a mid-term examination on the whole course, which contained questions on the filmstrip unit. We found no significant difference in the scores between the two groups on either the experimental unit on Atomic Bonding or on the non-experimental section of the mid-term examination.

From a questionnaire we asked students to fill out, we found that 75% of them were willing to be taught by means of sound slidefilms of the type they had seen. Principal objection to the slidefilms was that the rate of delivery was too fast, and that there was no opportunity to ask questions in class.

The type of sound slidefilm produced for this experiment can be made relatively inexpensively, and is an effective substitute for the teacher's classroom lecture. Also, it can be re-run by the student for personal review.

This limited study, we believe, indicates that the sound slidefilm may have a definite and important place as a substitute for a lecture and that it has probably been ignored too much as a teaching tool.

film. One study suggested that about 70% of the learning was imparted by the sound track alone. But sound alone has its limitations. Tape recording and discs have been found effective for instruction but they lack the ability of directing attention.

The second basic need in an instructional film is a picture or visual presentation. Silent films have been shown to be effective instructional materials, but by itself the pictorial material is lacking in its communicability.

Stereoscopic films were not found to improve the learning of a motor skill where depth perception would appear to be most useful. As much learning occurred from a film lacking optical effects as from one having them. Learning from early kinescopic recordings which had very poor resolution was as great as from films which were televised.

The large number of filmstrip users attests to the lack of value applied to the factor of motion. Filmographs, sound films employing still material, have been found to be as effective as a regular motion picture. However, the attention value of a motion picture is greater.

Until recently films have been considered as visual aids to education, with the teacher always controlling the instruction. As aids, they were not indispensable, but auxiliary.

With the teacher shortage of the past years there has come a realization that films and television can perform the entire teaching function. Research during the past 10 years proves this to be so. When films are utilized in this manner they are justified on the basis of their own contribution, rather than as an aid. However, the cost of a

course of instruction on film is too much to permit many schools to own the films.

Based on research and some judgment, it is possible to unite the crucial factors into an ideal system. Sound and pictures must be provided at a cost not much greater than that for tapes and filmstrips. The greatest possibilty for this appears to be in reducing the provision of motion. If courses of instruction can be acceptably put on sound slidefilms, this type of instructional film may have great possibilities. Pennsylvania State University is presently conducting research on this problem for the U.S. Navy.

It should be possible to produce films at low cost on entire segments of instruction. This would permit revision by instructors as content changes. Films would be used for direct instruction, and the instructor would devote his time to preparing new materials and counselling students.

There should be a projector in each classroom, and films should be as numerous as books. The projector should be capable of operation by students and teachers without training. Certain films should be made by national experts, while others should be made economically by local teachers for use in their schools. When these ideals are obtained, instructional films will assume a more dominant position in our educational structure.

OPERATIONS RESEARCH on the Instructional Film

by Loran C. Twyford*

THE NEEDS for instructional films and how these needs are being met can be thought of as one operation. The factors in the operation include sound, picture, motion, color, cost, ease of preparation, use and maintenance as

*Mr. Twyford is at the Audio-Visual Center, Michigan State University, East Lansing, Mich.

well as other less important considerations. Instructional film research provides the guidance for evaluating the relative importance of these factors and pointing to design considerations in films and equipment.

Research seems to indicate that sound is the most important element in the average instructional

RESPONSIBILITIES of Classroom Film Producers

by Alan Kellock*

WITH NATIONS going all-out to built up their educational programs as part of a possible struggle for survival, the classroom film takes on a new and vital importance as a teaching tool.

The classroom film has three distinct characteristics: 1) it is made for a specific educational audience; 2) the subject matter of the film is tied directly into the

*Alan Kellock is with McGraw-Hill Text llms' division, McGraw-Hill Book Co., New ork. curriculum; 3) the film can be integrated in its use with the textbook and other related instructional materials.

There are four broad types of films that can be classified as class-room films within the scope of the characteristics outlined above.

1) Informational: to convey factual knowledge or understanding; 2) How-To: to demonstrate and teach a skill in some physical activity; 3) Open-End: to stimu-(CONTINUED ON NEXT PAGE)

NEW LOOK AT TECHNIQUES:

ate constructive thinking and roup discussion; 4) "Extended reaching": putting an entire ourse, or a major part of it, on lm, and making the teacher in the lm, at least in part, a substitute or the classroom teacher.

The producer of classroom films must make basic decisions as to ubject matter, grade level, purpose, etc., at the start of the project. Market research is wise at this coint, both within the producer's rganization and through outside nethods. Individual subject-mater advisors are another source of elp; authors of textbooks, or ducators specializing in a particular field. Where a series of films planned, more than one such adisor may be used.

Whether the educational film roducer handles the entire prouction directly or whether he conracts it out, he is still responsible for the finishing product. He must establish certain checkpoints at which the material is carefully reviewed and given specific approval before further work is authorized.

We have pre-tested 14 films before student audiences prior to releasing them for general sale and use; as a result, changes were made in several of them that we believe improved them considerably. Decision as to such changes are part of the producer's responsibility. Another responsibility is to make available teaching guides for films.

To see that adequate return is earned on investment, the producer must on the one hand guard against extravagances in production planning, and on the other he must be sure that his material ties in directly with prevailing curriculum trends and has sufficient quality to satisfy both teachers and students

MOTION PICTURES Training Tools for Supervisors

by E. H. Plant, L. W. Jenkins and J. B. DeWitt*

When The Camera is placed directly into the hands of the nanagers, supervisors, scientists nd engineers, their movies take on new value and usefulness, not only as records and for illustrating acts and ideas, but also as aids in hinking, planning, theorizing, earning, study, observation and ommunication.

The manager of an industrial olant who wants to know about afety hazards can more readily inderstand where there are danger pots by seeing movies of those pots than through hearing or reading verbal reports. The manager who wants to know about adequacy of storage areas, and about other space problems in his plant, can be helped in his observation of he problems through movies, even petter than through on-the-spot observation.

Many industrial management beople and industrial engineers have learned to make their own novies in the last few years, as they game to realize how much better heir observation, study and teaching can be with the use of films. 'Home-made' movies of this sort are becoming as important in mod-

*Messrs, Plant, Jenkins and DeWitt are vith the Eastman Kodak Company, Rocheser, N.Y. ern business and industry as the pen, pencil, and dictating machine. They are fast becoming a necessary part of reports, and are better than written reports.

The quality in films like these consist of timeliness. They should be made simply, and quickly, so that they can be used for observation and study as soon as possible. In these companies, the use of the home-made movie has increased the appreciation and use of the professionally-made film.

To help an employee learn how to perform a job, the supervisor can make movies of the correct way; he always has ready for use a good demonstration to show the new learner. Such films are as useful in training people for office jobs as they are for factory jobs.

Projectors can be set up in corners and corridors so that supervisors and employees can operate the projectors themselves to see what is happening in the company, to compare notes on methods of training and department operation. A "live" bulletin board like this always attracts more attention than posters and printed material.

Films made by the supervisor of the operators themselves can help the learner correct faults and improve techniques. The same kind of a film to show a sales trainee how he looks and what impression he may make on the customer is a valuable aid to learning.

Supervisors also learn by observing themselves in action. They see themselves on film and analyze the things they do that make good or poor impressions on employees and other people. This same type of film is useful in helping people learn to handle meetings and conferences, and to present reports; and in helping instructors to study teaching methods.

NEW TRENDS for In-Plant Film Production

by F. A. Denz*

The Advent Of today's high-quality. light-weight 16mm cameras and magnetic optical projectors, coupled with the new, faster film emulsions has opened up increased opportunities for business and industry to use internally produced training films.

While motion pictures of this type have a very definite place in many businesses today, they will eventually create more business for professional film producers.

They will make more people in management conscious of the advantages of an audio-visual program, and give them a desire for something better than most companies can do with their own limited facilities. Many companies hesitate to enter into any sort of audio-visual program because they believe it will be too expensive, and, most importantly, because they do not realize what such a program can do for them.

Take for instance the company which is producing equipment so bulky that the salesman cannot carry it around from prospect to prospect. Perhaps it needs to be demonstrated in operation; but it is difficult for the salesman to arrange other plant visits for his prospects.

So what happens? A salesman, or a sales manager, makes some amateur movies of company installations. Movies, even mediocre ones, are powerful sales tools; they help sell the equipment. From then on it certainly should not be difficult for any commercial film

*Mr. Denz is with Remington Rand, Division of Sperry Rand Corp., Tonawanda, New York.

organization representative to sell that company a professional motion picture program. It will cost them more money; but it will sell more goods for them, too, because the professional producer knows the ins and outs of appealing to business and consumer audiences, and can easily prove it to any company which has had a taste of the effectiveness of a motion picture.

As director of the Employee Suggestion System in my company. I have found that by using motion pictures that I make, edit and present myself, I can "sell" the value of the suggestion system more easily to plant supervisors, so that they in turn will enlist employee interest and participation. Movies do the job better than charts, posters, pamphlets, displays and other visual aids.

These films show the suggestions in actual use as part of the plant's operation in turning out its products. By including in the film something about each plant's products, production processes and people, we try to create audience interest; to give them an idea of the company and its size; to make them see the benefits of our employee suggestion system, so that they will encourage employees to take part.

The films I make are not polished productions. The projects are kept as simple as possible. But I feel that I am doing a better job because of the movies I make, and I am also laying the groundwork for a bigger and better film in the future, a film which you may be called upon to make.

PERSPECTIVES FOR

To meet educational requirements, film production will have to take off in two opposite directions from present practice, S. M. Roshal of Planning Research Corp., Los Angeles, said in outlining "New Perspectives for the

FILMS IN TEACHING

Use of Film in Teaching." Short, specific films which can be used more flexibly by the teacher and student are needed, as well as longer films to carry a complete lesson. Use of such films will require new distribution procedures.

Report on Missiles

"Missile Logistics" Filmed in 35mm Eastmancolor Shows Vital Role of Support for Modern Weapons

UR NATION wants to live in peace. But in the world today peace can be maintained only by making ourselves so strong that it would be folly for any aggressor to try to start a war. . . ."

"A wise man once said, 'one sword keeps another in its sheath.' Our 'sword' today must be the latest and best and most effective air weapons we and our allies can devise. Tomorrow it could well be that missiles will provide this sword."

With this foreword, General Edwin W. Rawlings, head of the Air Material Command, introduces



On location for missile film is director Al Bradish (right).

a comprehensive and impressive pictorial report on the progress being made in missile development by the U. S. Air Force. Titled Missile Logistics and produced in 35mm Eastmancolor by the Atlas Film Corporation, the key theme, as emphasized by General Rawlings, is that in both "brush-fire" or global warfare, logistic support is paramount, because a weapon is a deterrent only if it is ready for use when needed.

Intended primarily for Air Force personnel (via 16mm Eastman-color composite release prints) at worldwide bases, *Missile Logistics* is the kind of military defense summation that ought to be seen by every adult American and by high school seniors and college students as a prime motivation tool.

Supervised by Major Peter Boyko, Chief, Commercial Motion Picture Branch, Air Photographic and Charting Service at the Orlando Air Force Base in Florida (a veteran in the film field), this sweeping report on AF missile development was directed by Atlas' Al Bradish at locations from coast-to-coast. The film describes the logistics problems involved in such missiles as:

The Bomarc, a ground-based interceptor weapon;

The Falcon, for air-to-air interception use;

The Sidewinder, which is attached to the plane's wings and is primarily a combat weapon;

The Matador, for tactical situations; and

the Snark, which is designed to deliver a nuclear warhead on target thousands of miles away.

The task of the missile logistician is to build up and support the striking force... with supplies, equipment, maintenance, new facilities and the appropriate weapons. Today, the threat of missile warfare has placed new emphasis on this vital behind-the-scenes activity.

The missile is on its own, once it leaves the ground; no one is aboard to take corrective action if something goes amiss. So human ingenuity must be built into the "bird" through complex automatic controls and elaborate ground installations.

Keeping the weapon in constant readiness is the No. I job of missile logistics. It involves testing, maintenance, stock control, transport and security measures. This is the task of the Air Material Command which procures, stocks, transports and maintains missiles.

Air Force film libraries at bases throughout the U. S. will have 16mm prints for group use.

Below: arming an Air Force plane with the effective Falcon, an air-to-air



SPACE AGE FILM REVIEW



Above: the Matador missile, is designed for tactical situations.

Hughes Aircraft Talks to Suppliers

Sponsor: Hughes Aircraft Company.

TITLE: A Life in Your Hands, 15 min., color, produced by La Brea Productions, Inc.

Hughes Aircraft Company spends some \$200,000,000 (yes. that's 200 million dollars) per year with almost 7,000 suppliers of parts. And the company's purchasing department, like many other purchasing departments, has its problems with suppliers. The suppliers think the purchasing department is too demanding; the purchasing department thinks the suppliers are too lax.

The film approach begins with a meeting called by Hughes Air craft executives for suppliers, in which they point out, on the as sembly line and on into the air the critical nature of the complex assemblies that go into modern air craft.

Quality control demands the in spection of all parts when received and again when sub-assemblies and the final assemblies are complete. The failure of any part may mean the loss of a giant plane and it crew. "For want of a nail, the show was lost; for want of a shoe, the horse was lost; for want of a horse (CONCLUDED ON NEXT PAGE)



Airmen call the Starfighter "the missile with a man in it."

Starfighter: a Study in Speed

Lockheed Series on F-104 Made in Record Time

Lockheed Aircraft Corporaion's F-104 Starfighter, the Air Force's highest and fastest flying dane, recently captured both the vorld's altitude and speed records for the United States.

A speed record which may prove to be equally significant in industrial film-making was established y Lockheed's motion picture deartment, in producing and deliering a series of five orientation lms on the Starfighter to the Air Force at the same time that initial elivery of the F-104 was made to ir bases within the Air Defense and Tactical Air Commands.

Five Films in Series

The five 16mm color motion ictures, varying from 10 to 25 ninutes in length, cover the sub-cets of flying techniques, fire con-rol system, and field maintenance. This is said to be one of the rst times that a complete film ackage on a major product was roduced concurrently with the product itself, and delivered to the

user during his initial receipt and familiarization period. Orientation films sometimes aren't available until months after a product has been in field use.

Fast Delivery a "Must"

With military aircraft design and development a constantly changing pendulum, Lockheed geared its film program in connection with the F-104 Starfighter to top speed. By supplying orientation films along with first models of the aircraft, the company believed that the new supersonic fighter, dubbed "the missile with the man in it", would be more quickly and easily integrated into the existing arsenal of Air Force weapon equipment.

The problems involved in shooting approximately 13,000 feet of film without disturbing a rigid production and flight-test schedule over a two-year period were many and fascinating.

A major problem was to obtain a camera ship which could keep up with the F-104 in flight, and

Below: Julian Ely, Betty Jane Williams and Frank Ashe of Lockheed's Im department helped make the F-104 orientation series.



Lockheed's Films Aid Training and Sales

which at the same time would provide a suitable camera platform, offering a variety of camera angles.

The reliable T-33 has been used successfully many times, but it limits camera angles. Carefully planned coordination of pilots, air-craft availability, we ather and cameraman finally got the required aerial scenes on film, using an Air Force B-45 four-engine jet bomber.

Betty Jane Williams, Lockheed

writer-director, flew parallel to the Starfighter in the B-45, directing the action, with Bob Vlack doing the camera work. Miss Williams, an experienced pilot, supervised filming of the aerial scenes. She was one of a three-person writer-director team whose combined efforts produced the five films on the F-104. Other writer-directors on the project were Julian Ely and Frank Ashe of Lockheed.

The Jetstar: Preflight Preview

Short Film on New Transport to Aid Marketing

when the United States Air Force conducted a symposium on the subject of new requirements for jet utility transports in the turbine age, it asked several manufacturers to prepare corollary papers — supported with a short film—relating to the designer's approach to the problem.

Broad specifications for the type of aircraft required had been published some months previously. Lockheed Aircraft Corporation, confident that its proposal would attract serious attention, constructed a "life-size" mockup of wood, embodying complete details of the airplane, including flight station and cabin configurations.

Made With Mock-up

The non-flying mockup of the "Jetstar", the name the flying article carries today, provided the setting for the film which was prepared in color and sound, with a running time of six minutes.

Production of the film project was assigned to Lockheed's own motion picture coordinating group which prepared a shooting script, then called upon a commercial film maker, Frederick K. Rockett Co., to finalize production.

In consideration of the scientific-military environment in which the film was to be initially presented, the script was developed along a straightforward approach.

The treatment utilized an offscene narrator to describe the external and interior features of the airplane while the camera followed two engineers as they toured the airplane — one pointing out items of interest on cue with the narrative. Their attitude was held to an informal level and their very appearance afforded a convenient way to scale aircraft size. A summary was built around a small scale model, treated in special effects and affording many dramatic dimensional views while the mission and performance features were discussed.

Prints Used in Sales

The film was readied on schedule for the USAF symposium, then prints run off for use by Lockheed's marketing organization to further publicize the design and



Above: Al Higgins (in doorway) of F. K. Rockett Co., supervised on Jetstar film for Lockheed Aircraft.

performance features of the newly conceived aircraft.

Today, flying prototypes under the name "Jetstar" are demonstrating the capability of the new aircraft to perform the utility mission in the jet age. One of the models recently flew a record, round-thenation flight, touching four corners of the United States in less than 15 hours—from Southern California to the State of Washington, to Massachusetts, to Florida and back to Southern California.

The airplane attained speeds up (CONTINUED ON NEXT PAGE)



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and currently the following companies are counting on MPO to meet corporate objectives through motion pictures:*

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ockheed Films:

continued from page 46) o 686 miles an hour, and averged 456 mph. In another record ash, the Jetstar covered the 1926 tiles between California and reorgia in 3 hours and 23 minutes

at an average speed of 562 mph.

The film was produced under the supervision of Berk Anthony, motion picture coordinator at Lockheed's California Division. Frank Ashe scripted and directed, while Al Higgins represented the Frederick K. Rockett Company.

n Historic Film of America's First Satellite-

Birth Saga of Explorer I

THE LAUNCHING of Sputnik I and its use by the Soviet Union is a worldwide instrument of Comunist propaganda triggered an lout program by the United ates to get the free world's first orth satellite into orbit with all ossible speed.

It was on November 8, 1957, at the Secretary of Defense rected the Department of the rmy to proceed at top speed with eparations for launching a scittific satellite using a modified piter-C test missile.

Explorer I, the free world's st earth satellite, was launched om Cape Canaveral, Florida, on nuary 31, 1958. It was placed orbit at 5 seconds past 10:55 m., Eastern Standard Time.

The dramatic story of the 80 ys immediately preceding the unching of Explorer I is the subto of X Minus 80 Days, a 21-inute color motion picture which is now been released for general stribution.

Assembled from footage made the Army Ballistic Missile gency and the Jet Propulsion aboratory, California Institute of echnology, the film was produced conjunction with Raphael G. olff Studios.

In a style both interesting and formative, X Minus 80 Days

t. Werner von Braun directed velopment of Explorer 1.



narrates the story of the intensive efforts that went into the final development and launching of Explorer I.

Within the limits of security regulations, much is told about the component parts of the missile, how it was assembled, some of the multitude of pre-launching tests that were required, and the tensions that built up as X-Day approached.

Some segments of the film were first shown on television. On a



Dr. William H. Pickering of Caltech's Jet Laboratory.

recent You Asked for It tv program, the longest segment ever devoted to one subject on that series was reserved for a condensed version of the completed film.

X Minus 80 Days also was shown continuously during the Western Space Age Conference in Los Angeles, March 20-22.

It is expected that the film will be in great demand for group showings all over the country—by schools, civic, fraternal and service organizations, women's clubs —everywhere there is interest in the free world's satellite program.

Prints of the film are now available. Inquiries should be directed to Raphael G. Wolff Studios, 1714 N. Wilton Place, Hollywood 28, California.



Portable run-up silencer can be towed into position on runway.

Muzzling the Jet's Roar

Sponsor: Koppers Company, Inc., Sound Control Department.

TITLE: The Sound of Power, 21min., color, produced by Robert Lawrence Productions, Inc.

From the beginning of the Air Age, the aviation industry has been aware of the ever-present problem of engine noise, and has sought in many ways to combat it.

As aircraft propulsion units have become larger and more powerful, they have become louder as well . . . so that the problem of controlling this *Sound of Power* has become a more demanding one.

In the language of sound engineers, the so-called "threshold of hearing" is measured at 0 decibels sound pressure. For the sake of comparison, here are how certain other more-or-less familiar locations rate in the decibel scale:

Public library, 40 DB; average factory, 70 DB; boiler factory, 110 DB; artillery fire, 120 DB.

The roar of today's turbo-jet begins 130 decibels above the threshold of hearing. Addition of an afterburner can raise the level up to 160 decibels . . . loud enough to cause physical injury to any human exposed to it.

The Sound of Power is a report by Koppers on its progress in aircraft silencing and an account of its effort to stay abreast of the increasingly rapid advances of engine and aircraft development.

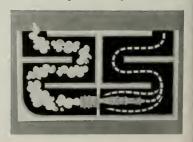
The beginning of this effort was in 1934, when Pratt & Whitney Aircraft sought the cooperation of a firm then known as Industrial Sound Control (now a department of Koppers) to help silence the noise created by reciprocating engines. This led to the development of the first acoustically treated test cell for reducing engine noise to tolerable levels.

Using both live location photography and an interesting animation approach to the technical aspects of sound control, the film graphically demonstrates the variety of aircraft sound suppression devices now in use throughout the aircraft industry.

Location photography covers such installations as Edwards Air Force Base; Pearl Harbor Submarine Base; Douglas Aircraft; Pratt & Whitney; Convair; McDonnell Aircraft; North American Aviation; Northrup Aircraft; and Orenda Engines, Ltd.

Included are complete "Hush Houses" and semi-portable run-up silencers and the rugged, completely portable run-up silencer which can be used outdoors to reduce jet engine noise 20 to 30 decibels—enough to take it out of the danger and complaint areas.

Right: animated sequences show how sound-cell muffles engine noise, but allows air to enter and exhaust gases to escape.



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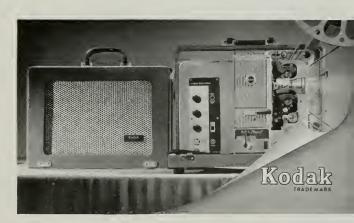
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T-33 pilot explains proposed maneuver to Boeing comeramon before take-off.

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Names in the News

A Ross-Gallney, Inc., New York City film and music editing studio, has announced the appointment of Leon Birnbaum as chief music editor. Birnbaum, formerly head music editor at 20th Century-Fox, has had more than two decades of Hollywood studio experience . . . Kathleen Mitchell has been appointed administrative assistant and public relations director for Fenton McHugh Productions, Inc. She formerly was executive assistant to the program manager at WGN-TV, Chicago . . . Louis L. Behrmann has been named director of technical sales for Unicorn Engineering Corp., San Francisco. He formerly was chief of the motion picture and kine recording section at Walter Reed Army Hospital, Washington, D. C.

Alan Gordon, owner of Gordon Enterprises. North Hollywood, Calif., was one of a group of civilian leaders selected to observe armed forces operations at the Joint Civilian Orientation Conference presented by the Department of Defense recently. His "tour of observation" covered the Pentagon, Quantico, Va., Eglin Air Force Base, Florida, and Fort Benning, Ga. . . . Sally MacDonald, B.A., Sc., has been appointed manager of the Producers' Services Division of Crawley Films Limited, Ottawa. She will assist professional and amateur producers and photographers who make use of Crawley's film laboratory services.

L. C. "Bud" Woods, formerly owner of Bud Woods Productions, Tulsa, Okla., has joined Alexander Film Co., Colorado Springs, as resident sales vice-president for the Oklahoma-Texas area. His headquarters will be at 3108 E. 28th St., Tulsa . . . Nicholas D. Newton has joined Bil Sturm Studios, Inc., New York City, as an account executive. He has been in the advertising business for the past seven years, most recently with Academy Pictures, Inc., on tv film sales . . . Linwood Dunn, Hollywood special effects expert, now manager of Film Effect of Hollywood, recently spent three weeks in New York conferring with Morris Levy of Eastern Effects, Inc.; John Lewis, of John Lewis Film Service; John Kowalak, of Moviclab Film Labs; Hal Seeger, of Hal Seeger Productions; Irving Hecht, of Cineffects, Inc.; and John Oxberry, of Animation Equipment Corporation . . . Bob Woodburn, a partner in Group Productions, Detroit, and formerly vice-president for sales and production in the Detroit office of Van Praag Productions, has been named resident sales vice-president in Chicago for Alexander Film Co., with offices in the Wrigley Building, He replaces W. A. Hillhouse, who has been assigned a similar position in San Francisco . . . Ralph Porter has joined Van Praag Productions, New York City, as a producer-director, with Ed Sullivan-Mercury spots and the Jackie Gleason plugs for Local 802 as his first as-

Robert Maybrier, former southern district manager for Da-Lite Screen Company, has been appointed manager of the company's newly-formed Audio-Visual Division at the Warsaw, Indiana headquarters.



in commercial films

CATE & McGLONE

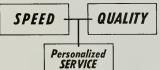
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B&H Eyemo O with 3-lens spider turret; 3 lenses; 2 magazines, pasitive finder, 3 objectives, trunk. Fine condition
Cunningham, portable with 3 lenses; pilat pin move- ment; 110V mator; 200' magazine; case. Good

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Film Record of Missile Research

roduction of a technical film report, Re-entry Nose Cone Recovery Systems by Cinefonics, Inc., a division of Cook Electric Co., of Chicago, demonstrates the effectiveness with which sound motion pictures can be used for the interchange of scientific information in our research and development defense effort.

This film tells the story of the development by Cook Research Laboratories of the system for recovery of missile nose cones returning from outer space. Development tests took place over a period of more than a year in widely separated places-Southern California, suburban Chicago, Alabama, Florida and the South Atlantic ocean.

No scientist could travel in time or distance to observe all these activities. Yet in less than 30 minutes the film draws them together in a cohesive story which makes clear:

1. The problems involved in the development of this system.

2. The development and test activities necessary to solve these problems.

3. The construction and testing of the recovery system.

4. The successful use of the system to recover the cone from the Atlantic ocean test range.

Although production of such a film normally requires several months, Cinefonics produced Reentry Nose Cone Recovery Systems in just three weeks.

Within a few hours after the final recording session in the Morton Grove studios, the film was shown to scientific personnel of a related ballistic missile program in the east. By means of this unusual form of technical reporting, our nation's ballistic missile development effort was expedited.

Charles O. Probst, president of Cinefonics, Inc., directed the film's production and was responsible for script and narration. Lido Andreoni and Lamar Bloodworth handled photography, editing and sound, working with engineer Hal Wackelin and Don Zimay.

Photographed by Cinefonics for the Army, the film has been released by the Department of D fense for tv showings.

For the science-minded, t over-all nose cone recovery syste has three basic jobs to do:

After the nose cone re-ente the earth's atmosphere, the reco ery device slows it up so it wor smash when it hits the water.

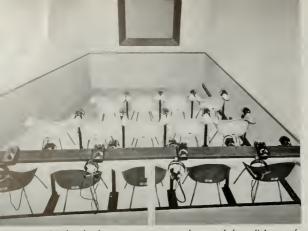
The device also supports t nose cone in the water for as lo as 48 hours; and provides a sign system so it can be found as brought back for further stud The cone also spreads a shark i pellant so that U. S. Navy me who have to retrieve it, can do without hazard from this source

Below: film sequence shows ste in missile nose cone recovery.









bove: artist's sketch shows arrangement of one of four "Atoms for pace" theatres in U.S. exhibit at Geneva, with language controls.

U.S. Atom Theatres at Geneva

lulti-Vox Sound System Gives Viewers Choice of 4 Languages

T THE RECENT second international "Atoms for Peace" inference in Geneva, the United ates government presented a proam of 44 technical motion pictres as a part of its effort to bring tout the widest possible extension information on the peaceful applications of atomic energy (see USINESS SCREEN, Issue 5, Volume 19, 1958, page 29).

The scientists from 61 nations d nine specialized agencies of e United Nations who attended e conference were able to hear e film presentations in their oice of the four official languages the UN—English, French, Rustin and Spanish—by means of a nique four-track "Multi-Vox" agnetic sound system designed d built by the Los Angeles Divion of the Lytle Engineering ompany.

Information on the technical deils and operation of the Multiox system should be of interest

American companies which we export departments, and hich have motion pictures they ould like to show to multi-lingual idiences; and to companies with a audience of salesmen and enginers, for instance, to whom they ould like to get across two or

clow: theatres in use during Geva meeting. U.S. exhibit adined Palais des Nations, site of trmal sessions.



more different kinds of information at a single showing.

As set up at Geneva, the Multi-Vox system rear-projected a picture on a specially designed polaroid screen 36" x 48" in size, and the sound system utilized four magnetic 100 mil film tracks on a single head.

This system was equipped with



Above: Multi-Vox pedestal unit has headset, language selector, and volume control.

a special electronic "Go—No-Go" coding system, with special codes punched into the film and sound track to enable the operators to get the correct sound track on with the correct film. The sound tracks were on 16mm magnetic film, and the picture track was on Eastman KCO film.

Seven RCA Senior sound model 16mm projectors, modified to operate with the special four-language magnetic sound track, were used with the Multi-Vox system. A Lytle-designed interlock control unit on each projector was used to simultaneously start the projector and the four separate sound tracks.

A safety interlock, incorporated in the control unit, insured synchronization of sound and picture.

At Geneva, the four individual Multi-Vox theatres were located in the technical section of the United States exhibit, on a special mezzanine built above the other exhibits. Each theatre seated 14 people, with headphones and a language control unit at each seat. Five additional units were spaced along a railing behind the last row of seats, for the convenience of passersby.

As another convenience, the catalog number of the film being



Above: rear-projection unit. The interlock control under RCA projector synchronizes sound and film.

shown was indicated in a square to the left of the screen; below it was the number of the film scheduled to be shown next.

Entering the U.S. exhibit at Geneva, visitors were given a catalog from which they selected the motion pictures they wished to see. They gave their selection, by number, to the exhibit hostess, who directed them to the theatre in which it was to be shown. If none of the four theatres was available immediately, the visitor was given an appointment for a later showing.

To operate the individual Multi-Vox unit, the visitor simply turned the upper language-selector knob to the language of his choice. Volume was controlled by the lower knob.

The Multi-Vox theatres alone attracted 15,000 spectators, and the theatres had 1,800 showings of the 44 U.S. atomic energy films.

Lytle took its own engineers to Geneva to operate the Multi-Vox system. Project engineer for the company was James L. Gaylord, manager of the Los Angeles Division. Howard M. Tremaine was operating engineer and Forrest B. Jacquart assistant operating engineer.

IAVA AT PRINCETON:

(CONTINUED FROM PAGE 36) research and development work on audio and visual apparatus including a new film projector with non-intermittent action for use in television film scanning. A new Bell Laboratories' color film on *The Transistor* was previewed as an opening program event during the visit.

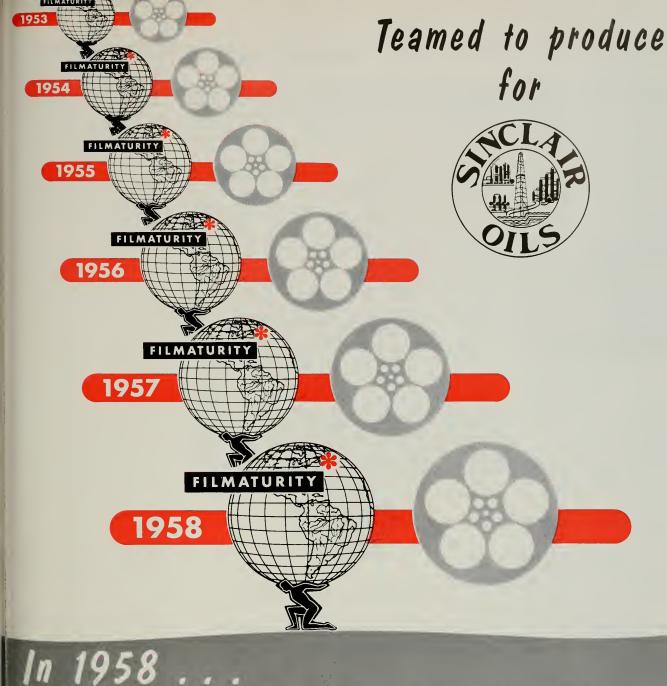
A featured event at the Princeton Inn was the informal presentation by Joe Glaser, Educational Director of the United Rubber Workers, AFL-CIO, who told how unions use music in the labor movement. He traced the historical antecedents of labor music, describing its songs as an important force in creating labor solidarity, particularly on the early frontiers of the movement as in the South and Near South states years ago.

An accomplished folk-singer, Mr. Glaser illustrated his text with stirring music out of the past and near-present. "Good songs came out of the areas and times where labor fought hardest," he said. "Workers don't sing as much in these days of contract renewals with their complicated formulas."

Back in 1905, Mr. Glaser said, when the average worker in some industries was putting in 56 hours for \$11 a week and not a paid holiday in the country, such groups as the Industrial Workers of the World successfully fanned the flames of discontent with such songs as "Dump the Bosses Off Your Back" (to the tune of "What a Friend We Have in Jesus").

Mr. Glaser, who sang the songs accompanied by his guitar, obviously enjoyed his tongue-in-cheek gibes at the assembled IAVA capitalists and they, in turn, gave him a rousing ovation.

Other member presentations and useful topical go-around programs included a talk by Roy R. Mumma, U. S. Steel Corporation, on "Selecting Color for Visuals" and a case report on "How A-V Sells TCP" by Frank Brown of the Shell Oil Company. A pre-television premiere of the latest Bell System film in its widely-heralded Science Series was presented as IAVA viewed Gateway to the Mind. Frank Greenleaf, president of the organization, introduced Gov. Meyner. Members Bill Stern (American Telephone & Telegraph) and Alden Livingston (E. I. DuPont) were program chairmen in charge of the Eastern event. The annual Spring Meeting of IAVA in 1959 was announced for Chicago next May.



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m Paints Up Importance Reliability in Small Parts

New demands on product and oducer in the "age of reliability" e entertainingly depicted in The arch for Reliability, a 16mm und and color industrial motion ture produced by Standard essed Steel Co. The 28-minute in is believed to be the first to be a broad view of the pressures rhigher reliability in all of instru

The narrated documentary is sed on a successful SPS booklet the subject which has been dely distributed by industry to



Shooting scene for SPS film.

employees and suppliers. Basic eme of the film—and the book—is that today's world is ineasingly "an automated, electronilly regulated wonderland of chnical wizardry."

In this swifter-paced, more comex environment (the film points at) there is less and less room for ror. Increasingly, all the parts ust work, even the seemingly ingnificant ones. The pressure is rever-mounting reliability—a reibility which now has a more prese, and even mathematical mean-

The need for high reliability is to limited to the military and to issiles and electronics—fields here the subject has recently olved as a branch of engineering about extends to all phases of projection for industry and for the meral public as well.

Some examples of the growing portance of reliability-oriented inking cited and dramatized in e film include: the mid-fight tv t blackout; the wash-day washer eakdown; and in general, the esnated annual consumers' bill of 20 billion for service and repairs. The film underscores the imortance of the human factor in e reliability equation. But it also akes a good case for a closer rutiny of the little things, the iscellaneous small parts which, weakest-link-of-the-chain fashon, are as important as the big arts in determining over-all prodct reliability.

What's New in Sponsored Pictures

Current Motion Pictures for Business and Government

The film is of particular interest to designers, product engineers, industrial quality control and production people, and top management in general.

Requests for group showings should be made to A. W. Scott, Advertising Dept., Standard Pressed Steel Co., Jenkintown, Pennsylvania.

North Dakota Tells the Story Of Its Advantages in a Film

☆ North Dakota is a new addition to the list of states which are using motion pictures to tell the story of their industrial, agricultural and recreational advantages. North Dakota . . . the Changing Picture, a 27-minute 16mm sound-color film produced by Bill Snyder Film Productions for the Greater North

Dakota Association, captures the color and excitement of one of America's most interesting but little-known states.

From its fat cattle herds to its lush wheat farms . . . from its oil wells and its industry to its scenic tourist attractions . . . from the cowboy on the trail to its busy cities . . . from its hunting and fishing to its cultural life, *North Dakota* presents a profile of the state's people, its climate, and its great potential for the future.

Prints are available for free showings to clubs and other organizations and for use by tv stations as public service program material. Requests should be addressed to Greater North Dakota Association, Box 1781, Fargo, North Dakota.

New Film Will Help Explain Machine Tools to the Public

☆ One Hoe for Makwanga, a motion picture designed to tell the story of machine tools to the general public, is now in production for the National Machine Tool Builders' Association.

"There has long been a need for some means of acquainting more people with the nature and function of machine tools," says A. V. Bodine, association president. "They are basic both to our standard of living and to our national defense; and yet thousands of people do not know what they are or what they do."

The film is being produced for the association by Reid H. Ray Film Industries, Inc., from a script by Oevesti Granducci, Inc. John Lytle, Dayton, Ohio, is serving the association as technical advisor on the project.

One Hoe for Makwanga takes its title from Makwanga, a tiny village in the heart of Africa, where crude agricultural implements are still being made by the most primitive methods. In Makwanga it takes a whole day to make a single hoe. The film will open with actual scenes made in Makwanga by the producer's cameramen, then switch to present-day American massproduction methods with emphasis on the importance of machine tools to both our civilian standard of living and our national defense.

The film is expected to be released early in 1959. It will be made available to business, civic, social and school groups on a freeloan basis.

Planning of the film has been in the hands of a special NMTBA committee, chairmanned by Rowell A. McCleneghan, advertising manager of the Barber-Colman Company.

Other committee members are: Ross T. Beirne, advertising manager, Giddings & Lewis Machine Tool Company; Harry H. Gotberg, vice-president, engineering and research, Colonial Broach & Machine Company; James T. Harrington, secretary, E. W. Bliss Company; Alphons J. John, manager, employee and community relations, Kearney & Trecker Corporation; Robert D. Lawson, vice-president and sales manager, Grinding Machine Division, Norton Company; Carl J. Linxweiler, advertising and sales promotion manager, The Sheffield Corp.; Frank W. Pensinger, advertising manager, The Monarch Machine Tool Co.; Charles M. Reesey, vice-president, Cincinnati Milling Machine Co. W

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"Solid Gold Hours" Previewed For British Sales Executives

☆ Dartnell Corporation's new color motion picture, Solid Gold Hours, and its new sound slidefilm series, Human Relations in Selling, were previewed for leading British sales managers and industrialists by Gordon Fyfe, Dartnell vicepresident, during a combined business-vacation trip to England recently.

The films were shown at two meetings in the new National Film Theatre, London, arranged jointly by the G. B Film Library, distributor of Dartnell's sales training materials in the United Kingdom, and the London Branch of the Incorporated Sales Managers' Association. Approximately 1,000 persons attended the two meetings.

Interest in the film presentations indicates that British industry and commerce are solidly behind the idea of the value of visual aids for sales training.

During his stay in England, Mr. Fyfe visited the G. B. Film Library and toured Rank Precision Industries Ltd.'s factory at Mitcheldean, Gloucestershire, where cine cameras, projectors and other equipment in the G. B.-Bell & Howell line are manufactured.

At Perivale, Middlesex, Mr. Fyfe inspected the G. B. Library's film distribution facilities, including its record-keeping and film-inspection departments and a new "Vistem" system, a centralized clearinghouse for recording booking orders from schools, universities, hospitals, church and civic organizations, and business and industrial firms.

The G. B. Film Library, a unit of the J. Arthur Rank Organization, has recently added new film laboratory facilities for producers.

New Film on Youth Fitness is Almed at School, Civic Groups

A 16mm motion picture in sound and color on Youth Fitness is being produced for The Athletic Institute, Chicago, by Dallas Jones Productions. Purpose of the film, which is scheduled for release early in 1959, is to increase the number and improve the quality of youth fitness programs throughout the United States.

Intended primarily for showings before PTA groups, school boards, civic organizations and similar audiences, the film also will be available for general audiences and youth groups.

Information on showings may be obtained through The Athletic Institute, 209 S. State St., Chicago.



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BUSINESS SCREEN EXECUTIVE

Bergmann, Whitesell Named Vice-Presidents at Transfilm

☆ Robert Bergmann has been appointed vice-president in charge of the TV division and Thomas Whitesell has been named vicepresident in charge of motion picture production at Transfilm In-



Thomas Whitesell, Transfilm VP

corporated, it was announced by William Miesegaes, president of the company.

Bergmann, formerly a produceraccount executive, joined Transfilm two and a half years ago. Prior to that he was head of radiotv at Norman, Craig and Kummel advertising agency, and also operated his own tv show packaging firm.

Whitesell, formerly senior producer, has been with Transfilm three and a half years, and prior to that produced *The Joe Louis Story* and *Canyon Crossroads*, both released by United Artists.

William R. Johnson Appointed Exec. V.P. at Lewis & Martin

☆ Appointment of William R. Johnson as executive vice-president of Lewis & Martin, Inc., Chicago, has been announced by Herschell G. Lewis, president. Johnson formerly was president of Flicka Films and prior to that worked for Kling Film Productions, Chicago.

Levy Heads Chicago Office of Robert Lawrence Productions

☆ Robert L. Lawrence, president of Robert Lawrence Productions of New York City and Toronto, Canada, and Lawrence-Schnitzer Productions, Inc., Hollywood, has announced the opening of a Chicago office, to be headed by Len Levy as executive producer.

Levy formerly was executive producer at Kling Film Productions, Chicago. He holds a graduate degree in advertising. The office will provide closer contact and better liaison for Lawrence accounts in the midwest area.

Sidney Barger Joins Paragan Pictures, Inc. as General Mgr.

☆ Appointment of Sidney Barger as general manager of Paragon Pictures, Inc., Evanston, Illinois, has been announced by Robert Laughlin, president.

Barger's credits include work in films, tv and radio where he held such positions as writer, producer and director of film operations. He also served as a Navy combat photographer.

Most recently he worked for station WYWD in Columbus, Ohio.

Perry King Joins Convair

☆ Perry King, one of the founders and for the past 12 years president of Polaris Pictures, Hollywood, has announced his appointment as motion picture supervisor of Convair, a division of General Dynamics Corp. His headquarters will be at Convair's Fort Worth, Texas plant. Polaris Pictures will continue as an independent film production company. New officers have not as yet been announced. Current film commitments will be handled by John Nash and Meredith Nicholson of the company. 📡

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H. C. Kjeldsen . . . to Orlando

H. C. Kjeldsen Will Manage Byron's New Florida Office

☆ Byron, Inc., film laboratory, has announced the opening of a branch office at 1226 East Colonial Drive, Orlando, Florida, to provide better service to the company's clients in southeastern states.

Holger C. Kjeldsen, senior editor and supervisor for special projects in Byron's Washington, D. C. office, will be in charge of the Orlando office, which will offer complete editing facilities and technical counsel service. Kjeldsen has had more than 20 years of experience in production, editing and other phases of laboratory operation, the last six with Byron.

Byron's headquarters laboratory in Washington recently was expanded to include what the company says is the largest and most

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Alexander Names Zone Mgrs. To Supervise 11 Sales Areas

☆ Appointment of 11 zone managers to supervise its nationwide local sales force has been announced by Alexander Film Co., Colorado Springs. The managers and their headquarters cities are:

Irving Saver, Norwood, Mass.; David McWreath, Washington Pa.; C. W. Goodnight, Lexington, Ky.; W. G. Kirkscey, Memphis, Tenn.; Jack C. Allen, Indianapolis, Ind.; J. K. Boyle, Milwaukee, Wis.; J. L. Lasswell, Kansas City, Mo.; Ralph Bonar, Denver, Colo.; B. F. Adcock, Dallas, Tex.; C. J. Dexter, Hollywood, Calif.; and Al D. Snead, Portland, Ore.

Hillhouse to San Francisco

☆ W. A. Hillhouse, formerly resident sales vice-president in Chicago for Alexander Film Co., Colorado Springs, has been transferred to a similar post in San Francisco. He will be in charge of the sale of the company's film and merchandising programs to national advertisers in the Bay area, with offices at 444 California St., San Francisco.

Screen Cartoonists Guild Holds Annual Film Festival

☆ Ten producers of animated films exhibited their latest styles and techniques in tv commercials and business films at the sixth annual Screen Cartoonists Guild Film Festival, held October 17 at the Sheraton-West Hotel, Los Angeles.

The annual show is a non-competitive event representing the work of commercial animators and entertainment cartoonists in the Los Angeles area. Purpose is to promote the work of the Guild's membership to television advertisers, advertising agencies and members of the film industry.

Chicago Film Lab Now Has 35mm Registration Facilities

Chicago Film Laboratory, Inc. now has facilities for making 35mm. registration fine grains and registration high contrast prints used in making optical negatives.

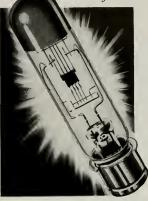
This is the first time this service has been made available to independent producers in the Chicago area. Prior to this, it had been necessary for producers to ship their negatives to New York or Hollywood for registration prints and the special effects negatives to to be made from them.

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Motion pictures with a Christmas theme are always in great demand during the holiday season, for showings at programs for employees and their families or as part of Christmas parties for children held annually by civic, social and fraternal groups.

As a service to these organizations, the Editors of Business SCREEN list here a selection of films especially suitable for showing at Christmas time. The source of each film is shown at the end of the individual listing, and information as to whether it is available on a purchase, rental or free loan basis. Complete addresses of the various sources are given at the end of the listings.

While all of the films except those indicated as being on a free loan basis may be purchased outright, most of them may also be rented for individual screenings, either directly from the source, or through film rental libraries in most of the larger cities throughout the country. It is advisable to contact local sources first, to see if the film is available in your city on a rental basis.

Because of the demand for "Christmas" films during the holiday season, bookings should be reserved as far in advance as possible, to avoid disappointment, or to allow for an alternate choice if the original selection is not available on the desired date.

A Charles Dickens Christmas, 22 min., color or b/w. Adapted from "The Pickwick Papers," this film dramatizes one of the bestknown incidents in English literature-the Christmas visit of Mr. Pickwick and his friends to Dingley Dell Farm. In the large parlor, everyone responds to the cordial atmosphere, and above all to the joyous capers of Mr. Pickwick, who excels in all the merrymaking. Source: Encyclopaedia Britannica Films. Purchase color, \$240; h'w, \$120; rental color, \$8.50, b/w, \$4.50.

Christmas Customs Near and Far, 131/2 min., color or b w. This warm and colorful story relates the origins of many of our Christmas customs. Children of German, Swedish, Mexican, Italian and Chinese descent enact typical Christmas celebrations of those countries, against a rich background of favorite Christmas music. Source: Coronet Films. Purchase - color, \$125; b/w, \$68.75. For rentals, consult your local film library.

Christmas on Grandfather's Farm (1890's), 22 min., color or b/w. This new film recreates a Christ-

Films for the Christmas Season

mas celebration in details known now only from books or grandtelling. On an oldfashioned sleigh ride, the Bradford family makes a nostalgic trip to Grandfather's farm-to re-live an American Christmas as it was celebrated at the turn of the century. Source: Coronet Films. Purchase - color, \$200, blw \$110. For rentals, consult vour local film library.

Christmas Rhapsody, 11 min., b w. The heart-touching story of the littlest Christmas tree, as tender and warm as the meaning of Christmas. Photographed in one of America's most beautiful settings, near Brighton, Utah. The familiar music and carols of Yuletide are woven throughout the film by a full symphony orchestra and chorus. Source: Encvclopaedia Britanica Films. Purchase-\$60; rental-\$2.50.

Christmas Scenes in Quebec, 10 min., color. This film contains scenes of Christmas time in Quebec, with houses decorated for the occasion. There is lovely music, with the Canadian Christmas carols sung by "Les Petits Chanteurs de Granby." Source: Quebec Tourist Bureau. Available on free loan basis.

Christmas Through the Ages, 14 min., color or b/w. The story of Christmas, blended from Biblical history, myths, legends, and customs. Dramatic scenes trace the symbols of Christmas to their many sources and reflect that world-wide participation in a holiday which celebrates good will and peace on earth. Source: Encyclopaedia Britannica Films. Purchase-color, \$150; b/w, \$75; rental—color, \$5.50, b/w, \$3.

Cuckoo. 11 min., color or b/w. Hans Ticktocker, master clockman, is requested by the young prince to fix a broken cuckoo clock. He tries again and again to solve the mystery of the clock's silences. Finally he decides that the cuckoo is lonely, and won't sing until another bird sings with her. This proves to be the case, and the prince rewards him liberally for his service. Source: Coronet Films. Purchase -color, \$100; b/w, \$55. For rentals, consult your local film

The Cuckoo Clock That Wouldn't

library. How the Animals Discovered Christmas, 131/2 min., color or b/w. Velvet the Fawn comes upon Bluebird with a broken wing. As Old Doc Owl, Buttons the Squirrel, Inky the Crow, Grumbles the Bear and the other animals of Cozy Valley find ways to help Bluebird, they also discover the spirit of Christmas. Colorfully filmed in animation. Source: Coronet Films. Purchase-color, \$125; b/w, \$68.75. For rentals, consult your local film library.

The Littlest Angel, 131/2 min., color or b/w. To the gates of Heaven came a small and very lonely little angel who, though he tried hard to look and act like a good little angel should, just couldn't seem to stay out of trouble. Then, one day, the kindly old Understanding Angel granted the Littlest Angel's wish. From that day, the cherub's conduct and appearance were above reproach. When Jesus was born, the gift of the Littlest Angel was chosen by God to shine as an inspiration for all men. Source: Coronet Films. Purchase - color, \$125; b w, \$68.75. For rentals, consult your local film library.

The Nativity, 19 min., color. Primarily an education film, although religious in subject. Narrative is from the gospels of St. Luke and St. Matthew, heard against the rich musical background of medieval religious themes as chanted by cathedral choirs. Its scenes are literally created by such Renaissance masters of art as van der Weyden, van der Goes, van Eyck and Memlinc. Source: United World Films. Purchase-\$200. In large cities, prints may possibly be available through local Art Museum or Public Library.

The Night Before Christmas, 11 min., color or b/w. As agile as ever in spite of his age, Santa Claus plays the leading role in this re-enactment of "A Visit from Saint Nicholas." This 19th century American classic has been filmed with an original musical score to accompany the famous poem that begins "Twas



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the night before Christmas."
Source: Encyclopaedia Britannica Films. Purchase—color,
\$120; b/w, \$60. Rental—color,
\$4.50; b/w, \$2.50.

Santa and the Fairy Snow Queen,

26 min., color or b w. The Fairy Snow Queen gives life to Santa's dolls on Christmas Eve. Jack-in-the-Box, Toy Soldier, Musical Doll, and other dolls dance and sing for Santa to the music of Tschaikowsky's "Nutcracker Suite" and "The Sleeping Beauty." Source: Encyclopaedia Britannica Films. Purchase—color, \$180; b/w, \$90. Rental—color, \$6.50, b/w, \$3.50.

Silent Night: Story of the Christ-

mas Carol, 13½ min., color or b.w. Filmed in Austria, this film presents the history of the most inspiring of all Christmas carols. It tells how a poem on the beauty of the Christmas season was later set to music, and how it traveled from the small, remote villages of the Alps, all over the world

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to become a universal symbol of the Christmas spirit. Source: Coronet Films. Purchase—color, \$125; b/w, \$68.75. For rentals, consult your local film library.

Spirit of Christmas, 20 min., color or b/w. This film presents two of the most beautiful Christmas stories, "The Nativity," from the Bible, and "The Night Before Christmas," by Clement Clark Moore. The film features the Mabel Beaton Marionettes. Source: Bell Telephone Co. local business offices and Association Films, Inc. (in 10 southeastern states and District of Columbia). Available on free loan basis.

A Tree Grows for Christmas, 12½ min., color. This film tells the story of the Christmas tree in history and in legend, and of the Christmas tree industry today. It shows that cutting these trees, when properly done, is good forestry. It shows how the trees are cut and marketed, as well as the proper method of handling a Christmas tree after it is brought home. Source: United States Forest Service, Washington, D.C. Available on free loan basis.

A Visit from Saint Nicholas, 4 min., color or b/w. This perennial favorite will add much to school Christmas programs, class parties, and church programs. Produced in delightful animation, the film retells the story of the midnight visit of St. Nicholas. Source: Coronet Films. Purchase—color, \$30; b/w, \$15. For rentals, consult your local film library.

CHRISTMAS FILM SOURCES

Also contact nearest film library for other rental films; see National Directory sources on page 66 of this issue.

Association Films, Inc. Offices at Broad & Elm, Ridgefield, N.J.; 561 Hillgrove Ave., LaGrange, Ill.; 1108 Jackson St., Dallas 2. Tex.; 799 Stevenson St., San Francisco 3.

Bell System: American Telephone & Telegraph Co., 195 Broadway, New York City 7, or local

way, New York City 7, or local Bell Telephone Co. business offices.

Coronet Films (Sales Dept.), 65 E. So. Water St., Chicago 1.

Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette,

United World Films (Educational Dept.), 1445 Park Ave., New York City 29.

Quebec Tourist Bureau, 26 Rockefeller Plaza, New York City.

United States Forest Service, Washington, D. C. Motion Pictures

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Vidiomaster 'B" Screen

ew Vidiomoster Wall-Ceiling reen Announced by Da-Lite

Da-Lite Screen Company, Warw, Indiana, has announced a new diomaster Model B projection reen, one of a line especially signed and engineered for the dio-visual field.

The new Vidiomaster B is a wall d ceiling model which feature 1-Lite's "White Magic" V-4 glass aded screen fabric. Brackets perthanging from wall or ceiling, d the unit is light enough to be oved from spot to spot easily.

The screen has a blue hammerd finish octagon case with rome-plated end caps. Screen aterial is flame and fungus retant. Screens are available in the sizes ranging from 37" x 50". 72" x 96", at prices from 3.95 to \$72.95, through Da-Lite inchised audio-visual dealers.

O.S. Supply to Distribute ew "Studio Quik Splicer"

S.O.S. Cinema Supply Corp. has en appointed primary distribur of the new Studio Quik Splicer
nich is designed for splicing both
mm and 35mm film as well as
ngnetic tape. Components of the
it are non-magnetic (cast bronze
d non-magnetic steel) and engiered for heavy duty operation.
ntting blades are hand-honed.

This butt splicer may be used a all types of film bases as well optical or magnetic sound acks. A Mylar tape is applied the spermanent, will not dry to or shrink and is unaffected by mmon film cleaning agents, and "pop" on magnetic sound teck sometimes caused by ordinate the specific sound ack sometimes caused by ordinate the specific sound ack sometimes caused by ordinate the specific s

S.O.S. "Quik-Splicer"



New AUDIO-VISUAL Equipment

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nary tape splices is eliminated with Quik-Splice tape.

Simple to apply, the special tape is pre-cut to the correct size and paper-backed, similar to a Band-Aid. The operator positions the splice patch over aligning pins, strips off the protective backing and a good splice is made. Said to be comparable to splicers costing more than double, the Studio-Quik Splicer is priced at \$79.50. Quik Splices are available in a handy dispenser containing 250 splices for \$5.00 per package.

Free samples and an illustrated brochure are available on request to S.O.S. at 602 West 52nd St.. New York, or 6331 Hollywood Blvd., Hollywood.

New Light-Weight Projector Is Added to TSI 16mm Series

☆ Teclite, a new light-weight projector for 16mm sound motion pictures, has been added to the line of equipment manufactured by Technical Service, Incorporated, of Livonia, Michigan.

The Teclite projector weighs less than 30 lbs., runs on either AC or DC current, and incorporates an 8" speaker—detachable if desired—which responds to a newly designed 15-watt AC-DC amplifier.

A straightline optical system, coupled to an efficient cooling system, allows use of 1200-watt lamps for long throws or for specially big film presentations. Two-speed op-



TCI Teclite Projector

eration, plus reverse, is standard.

External dimensions of the Teclite unit are 14" x 11%" x 13". Light weight and portability of the projector is expected to make it adaptable to many industrial and educational applications.

Ceco will Sell Panavision Brightness Meter in East

☆ Camera Equipment Co., New York City, has been appointed exclusive eastern distributor for the Panavision brightness meter, an instrument that is said to represent a new high in versatile and accurate light measuring.

The small, light-weight meter provides an objective analysis of screen brightness, screen brightness distribution (side to center), brightness seen from a side seat or balcony seat, and determination of screen gain.

While intended primarily for theater use, the meter has application to other fields. The photographer using telephoto lenses may use it for determining exposure levels for distant objects. The meter is of the "visual comparison" type. No warm-up period is necessary. The unit uses a single 1½-volt standard flashlight battery. List price is \$97.50.

"Ultramatic" Sound Projector Introduced by Harwald Co.

☆ A new, fully encased 16mm sound projector, known as the Ultramatic, has been introduced by the Harwald Company, Evanston,

The self-contained unit holds the stand, screen, projector, films, speaker and cord; and is equipped with casters for easy moving from one location to another. The case is said to eliminate objectionable projector noise, and the entire unit may be locked to prevent tampering when not in use.

The projector is equipped with safety trips which provide film protection; filtered air keeps the pro-

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jector clean, the light output high, and the film dust-free.

Available from franchised Har-Wald dealers, the Ultramatic unit is priced at \$695.00.

Harwald Ultramatic Projector



Eastman Reports Gains in Sales, Earnings for Quarter

☆ Total sales of Eastman Kodak Company in the third quarter continued slightly ahead of last year's sales, the company reported, and quarterly earnings moved above the 1957 level for the first time this year. Both sales and earnings, the company reported, were the best that Eastman has had for a third quarter.

Consolidated sales of the company's United States units for the third quarter were \$197.385.339.

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FilMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone-treet and protect film, clean gates as film is

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about 2% more than for the 1957 third quarter. Net earnings were \$26,299,098, up about 3% from the same period of last year. Three-quarter sales totaled \$551,006,974, a gain of about 2%; net earnings after taxes for the same period were \$3,629,367, about 3% below 1957

Professional still and motion picture films had moderately lower sales than a year ago. Sales of Kodak slide projectors showed substantial sales advances for the three quarters thus far in 1959.

ENGINEERING NOTEBOOK:

(CONTINUED FROM PAGE 33) of the two-story building. From the ground floor, wires come up and over magnetized capstans and are automatically cleaned, conditioned and plated with copper, lead and brass in a 600-foot series of tanks. This engineering development resulted in a factory requiring only six operators.

The film ends with the conclusion that there is one thing beyond the reach of machines, no matter how impressive they become: that is the creation of ideas. For the engineer, there is really no last page in his engineering notebook.

POINTED TO SUPPLIERS:

(CONTINUED FROM PAGE 45) the rider was lost; for want of a rider, the battle was lost."

Literally, then, the sub-parts manufacturers hold a life in their hands, and this is the reason for the extremely close tolerances demanded by Hughes and other aircraft manufacturers from their suppliers.

The film is being shown to Hughes suppliers, and by them in turn to their executives, foremen and line workers—for to the very farthest removed worker should go the message that you hold A Life in Your Hands.



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ove: Dr. Baxier and animator cuss film technique used to ow how messages reach brain.

ONTINUED FROM PAGE 35) uphed" through the nervous sysn to the human brain.

Similar techniques are used to blain how the other senses optie. The camera carries the acn as far as it can, and then notes and animation pick up the large. I with an ease and turalness that heightens interest the central theme.

Although it deals with a "heavy" oject, Gateways to the Mind is ta "heavy" film. There are taches of light humor in many of animated sequences, but they a deft job of giving substance what would otherwise be an truse topic, and help to carry estory along.

Shows How Brain Remembers

One of the most interesting seences in the film is that made th Dr. Wilder Penfield, Montreal ain surgeon, who shows that the isations of sight and hearing can experienced without eyes or rs. Dr. Penfield explains that the tin contains a record of everyng ever experienced. By toucht different parts of the brain th an electrode, he causes pants to "relive" such things as baseball game, a song, and a lroad station in the snow.

Another experiment shows what ppens when an individual is cut from sensory stimulation . . . w hypnotic monotony can cause usions and hallucinations.

Bell Offices Have Prints

Introduction to the film program by Frederick R. Kappel, present of American Telephone & legraph Company. He re-states Bell System's purpose in unrtaking the Science Series—to p science flourish and to stimue the interest of young people scientific careers.

Gateways to the Mind most cernly can be expected to do its rt in accomplishing this purpose. Following its television pre-

Bell Premieres Latest in Science Series:

miere, 16mm prints of the film are being made available to schools and other organizations through local Bell System offices.

To insure the accuracy of the scientific facts pictured, each film in the *Science Series* is produced under the general supervision of a Scientific Advisory Board, whose members include:

Dr. George W. Beadle (Biology and Genetics), California Institute of Technology; Dr. John Z. Bowers, (Medicine), University of Wisconsin; Dr. Paul R. Burkholder (Bacteriology and Microbiology), Brooklyn Botanic Garden; Dr. Maurice Ewing (Geophysics and Marine Geology), Columbia University; Dr. Farrington Daniels (Chemistry), University of Wisconsin; Dr. George R. Harrison

(Physics), Massachusetts Institute of Technology; Dr. Clyde Kluckhohn (Anthropology), Harvard University; Dr. John R. Pierce (Electronics and Acoustics), Bell Telephone Laboratories.

Chairman of this board is Dr. Ralph Bown (Engineering), former vice-president of research, Bell Telephone Laboratories; vicechairman is Dr. Warren Weaver (Mathematics), Rockefeller Foundation

Special advisors for Gateways to the Mind were Dr. George Wald, professor of biology, Harvard University, and Prof. Frederick Crescitelli, professor of zoology, University of California at Los Angeles.

The Strange Case of the Cosmic Rays is scheduled for a repeat

showing on November 23, 1958, over a coast-to-coast NBC-TV network.

Language Film Is Next

Next motion picture in Bell's Science Series will be *The Alphabet Conspiracy*. Centered around the subject of language and semantics, this production is scheduled to have its television premiere over NBC-TV on January 26, 1959.

Topics for the remaining two films in the originally-planned series of eight have been determined, although as yet these productions have not been formally titled. One will be on the subject of time, and how it affects our lives and living; and the other on genetics, the branch of biology dealing with heredity and variations.

Capitol Records Music Library Serves Many Film Producers

★ The Custom Services Division of Capitol Records, Hollywood, has over 100 hours of taped music available to producers. The music is all timed, cataloged by mood and cross-indexed for easy reference.

In addition to being on tape, all of the same music is available for selection on long-playing records in the company's Capitol Tower building, a Hollywood landmark. Music editors, using the high-fidelity records in either of the two music rooms reserved for this purpose, may select the background music desired and then secure it on tape for film-master re-recording.

Capitol Records' music library is used by many, if not most, of the Hollywood filmed television programs, as well as many of the leading business film producers. Additional music is being taped and cataloged continuously.

"Business Screen" Articles Included in New MRB Index

☆ Designed as a quick reference for advertising and sales executives to articles and information appearing in leading advertising, communications and marketing trade journals is a new monthly INDEX OF ADVERTISING & MARKETING PUBLICATIONS announced by the Marketing Reference Bureau of San Francisco.

The publication will collate articles and information under subject and category headings, with thumbnail briefs and references to the original article sources. Business Screen Magazine articles will be listed regularly in the INDEX.



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The Picture Parade

☆ Eastman's new Ektachrome commercial color film was described to members of the Industry Film Producers Association of Southern California at their November meeting by Ray Grant, motion picture engineer, and John Waner, chief color consultant, of the Eastman Motion Picture Division.

☆ The Story of the Pope, a feature-length 16mm documentary film, has been made available for rental or purchase by National Telefilm Associates, 10 Columbus Circle, New York City. Based on the life of the late Pope Pius XII, the film is narrated by Bishop Fulton J. Sheen.

☆ Beyond the Valley, the color documentary film produced by John Bransby Productions for Esso Standard Oil Company, has been released for showings to secondary and college audiences. The film is a dramatization of Puerto Rico's "Operation Bootstrap" program of industrial development. A Spanish-language version is being shown in Puerto Rico as a public relations film.

☆ The University of Illinois Audio-Visual Aids Service—world's largest educational film lending library—has made 113.637 separate shipments of films and filmstrips during 1957-58. Regular use of the a-v aids from the University was made last year by 2,403 schools, 83 public libraries, and 1,336 other organizations.

☆ Japan, the first in a new series of adult level films on world affairs produced by Julien Bryan, has been released for distribution by the International Film Foundation, Inc., 1 East 42nd Street, New York 17. The film is intended for showings to high school, college, graduate school and adult groups. It is priced at \$250 sale and \$10 rental.

☆ JACK GOETZ has joined Consolidated Film Industries as public relations director and coordinator of advertising and sales promotion. Most recently he was head of the Alcoa Wrap Division of the Alcoa plant in New Jersey.

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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 17.

Buchan Pictures, 122 W. Chippewa St., Buffalo.

Crawford, Immig and Landis, Inc., 200 Fourth Avenue, New York 3, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

Ken Killian Company, Inc., 723 Prospect Ave., Westbury, N. Y.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Appel Visual Service, Inc., 927Penn Avenue, Pittsburgh 22.J. P. Lilley & Son, 928 N. 3rd St.,

Harrisburg. Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

The Jam Handy Organization, Pittsburgh, Phone: ZEnith 0143.

• WEST VIRGINIA •

B. S. Simpson, 818 Virginia St., W., Charleston 2, DIckens 6-6731.

SOUTHERN STATES

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •

Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

• LOUISIANA •

Stanley Projection Company, 1117 Bolton Ave., Alexandria.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1, LE, 9-3391.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

ILLINOIS •

American Film Registry, 1018 So. Wabash Ave., Chicago 5.

Association Films, Inc., 561 Hillgrove, LaGrange, Illinois.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue. Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, Dayton. Phone: ENterprise 6289.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Clausonthue Audio Visual, Sales and Service, 945 S. Montezuma Way, W. Covina.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR, 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA Association Films, Inc., 799 Stevenson St., San Francisco.

Photo & Sound Company, 116 Natoma St., San Francisco 5. Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10, Reeves Sound Studios, Inc. Observes 25th Anniversary

☆ Reeves Sound Studios, Inc., of New York, celebrated its 25th Anniversary at a cocktail party at the Waldorf-Astoria, on October 3,

The firm, originally located on Broadway, moved to its present location at 304 East 44th Street in 1947 and has since grown into the largest sound service studio in the world. Over 900 organizations in diverse fields use these facilities. The company claims to record over 80% of all the television commercials produced, and to be now the greatest user of sound recording film in the world.

Viewlex Plant Scenes Included In "Big City" Filmstrip Series

☆ The plant of Viewlex, Inc.. Long Island City manufacturer of slide projectors and audio-visual aids, was selected as a site for part of a filmstrip series, Big City. U.S.A., prepared for school civics and geography classes throughout the country.

Purpose of the *Big City* series, produced by Eye Gate House, Inc., is to illustrate to elementary school students the complexities of city life in the U.S. Scenes made in the Viewlex plant are included in the filmstrip titled *Big City Workers*.

Viewlex operations shown in the filmstrip include the company's modern facilities, its precision optical work and rigid quality control system, and the packaging operation which insures against damage to precision equipment in transit.



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The Commercial Newsreel

- ☆ General offices of Raphael G. Wolff Studios. Inc., have been moved to the company's studios at 1714 North Wilton Place, Hollywood 28, California. The move will integrate administrative and production facilities under one roof, and make for a more efficient operation.
- ☆ The General Electric Home Appliances theatre-screen advertising program of 1959 will consist of 18 films. Produced by G-E for its dealers throughout the country, the screen commercials, in Eastman color, will cover refrigerators, freezers, room air conditioners. dishwashers, unit kitchens and electric ranges.
- \$The New Age of Architecture, a 42-minute documentary film produced by Transfilm for ARCHITECTURAL FORUM magazine, is available on free loan to tv stations through the American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C.
- ☆ More than 600 U. S. Government films and filmstrips selected as teaching aids for schools and colleges are described in a new free catalog issued by United World Films, Inc., Government Dept., 1445 Park Avenue, New York 29. Copies of the catalog are available from the distributor on request.

STATEMENT REQUIRED BY THE ACT OF

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912 AS AMENDED BY ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGE-MENT AND CIRCULATION OF MENT AND CIRCULATION OF Husiness Screen Magazine, published eight times annually at Chicago. Illinois for October 1, 1958.

1, The names and addresses of the publisher, managing editor, and business managers are: Editor, O. H. Coelln, Jr., 7664 Sheridan Road, Chicago 26, Illinois.

2, The owner is: (If owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If on the stock of the company of the company of the stock of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting: also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholder or security holders owned and securities in a capacity other than that of a bona fide owner.

O. H. COELLN, JR., Publisher.

Soorn to and subscribed before me this 18th day of October, 1855.

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Sworn to and subscribed before me this 18th day of October, ARTHUR J. DORSEN amission expires March 19, 1962) (My commis



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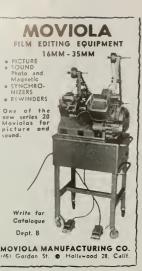


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FADES

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Television Stations Viewpoint on PR Films:

(CONTINUED FROM PAGE 27)

popular for public service films, as far as tv stations are concerned. An analysis of 10,000 telecasts arranged by Modern Talking Picture Service shows 71.79% in the afternoon, 24.69% at night, and only 3.52% in the morning.

An average of 3.7 hours a week is devoted to public service film showings by the 359 tv stations answering the Fosdick survey. Screening time averaged 1.9 hours in the Monday-through-Friday period, and 1.8 hours on Saturday and Sunday.

More Showings on Week Days

However, week-days have much more open time on tv for these films than week-ends. While 40.8% of the stations reported that they showed from two to more than four hours of public service motion pictures from Monday through Friday, only 24.6% used more than two hours of their time for these films on Saturday and Sunday. In fact, 42.5% of the stations limited their week-end public service film showings to less than an hour.

About 92% of the tv program managers said they received films they didn't ask for; and about twothirds of them said these unsolicited shipments were more of an annoyance than a help.

Stations Like Film "Series"

Stations like films they can show as a series. The idea of a group of related episodes of interest to women, sportsmen, etc. drew a "yes" from 78.8% of the tv directors answering the Fosdick survey. A minimum of 13 such episodes to a series was preferred by 69.5% of the respondents, with 37.7% favoring half-hour and 34.5% quarter-hour film lengths.

Helpful suggestions for sponsors with tv ambitions for their public service films are included in the specific comments by film directors as to what they look for in the films they telecast. About 58% of the respondents (211) took the time to point out their preferences,

and to mention tv taboos that should be avoided.

In subject matter, sports were far and away the most popular. Some of the comments were:

"We need more good sports films badly. Also, a producer kills his film with an overload of commercial reference."

"More how-to-do-it fillers are always valuable to our viewers.'

"We frequently use films on National Holidays, so it would be nice to have more films pertaining to these days either in the historical or documentary type."

"Repetition of subject matter is too prevalent among some firms. Story lines could improve, using more humor and animated car-

"Some of these films are pretty dry-need more action. Sports films are a big hit."

"More films covering news events and research developments -i.e., satellites."

Emphasis Is on Quality

Comments regarding production techniques included:

"Entertainment value must be stressed. Good animated films always get on the air."

"Keep high production standards in the making of the filmsthis will automatically make interesting presentations.

"Stick to quality film producers, and try not to do a film too cheaply. If a free film is worth any money to the sponsor-then it should be done as well as possible."

"Put more of them in story form instead of facts."

"More dramatic openings, They all appear to start the same."

"More animation. More acting and action and less documentary narration.'

"Keep narration off camera and cut speech-making to minimum."

"A series of films without the narration. Acting done by pro actors and put in story form."

"Subject matter treated more entertainingly and without the traditional documentary approach."

L

OPTICAL EFFECTS

35 & 16mm

CinemaScope

B&W or Color

N

0

Commercial content of public service films was a point which many tv film directors said kept these films off their own stations.

Many Films Too Commercial

"Progress has been made, but many films are still too commercial," one respondent said. "Eliminate commercialism under the guise of public service," another commented. Other opinions:

"Keep the commercial content down. We have rejected many excellent free films because the sponsor tried to show every product he manufactured in the last minute of the film.'

"Remember we screen all films. Overly commercial ones not only don't get run-they create very bad p.r. for source and distributor."

"Limit commercial content to shots of product rather than integrated commercial."

"P.R. films will carry just as much good will with a minimum of 'commercial' as with heavy handed pitch."

While quarter-hour and halfhour public service films are almost equally popular for tv programming, station directors said they found too much variation in time length in the films sent to them for screening.

Most acceptable lengths were 13:30 to 14:30 for a quarterhour film, and 28:30 to 29:30 for a half-hour production. can't use these 23 and 37 minute films," one film director said. "Eighteen or 32 minute films are useless," another commented. "A '15-minute' free film should run about 13:30, not 11:00 or 15:10," was still another's com-

To gain wider audience appeal, some tv film directors suggested that sponsors of public relations films should make them "interesting to the whole family."

"Up-date these films," another suggested. "Most films we received were taken in 1945 to 1950. We know it, but the public tells us about it."

Public relations films "should be short, educational and of general interest to viewers of all ages, as well as entertaining," one respondent remarked. "They should be kept general-technical or detailed points narrow audience appeal.'

ED. NOTE: For a complete copy of the survey, write Modern Talking Picture Service, Inc., 3 E. 54th St., New York 22, N.Y.

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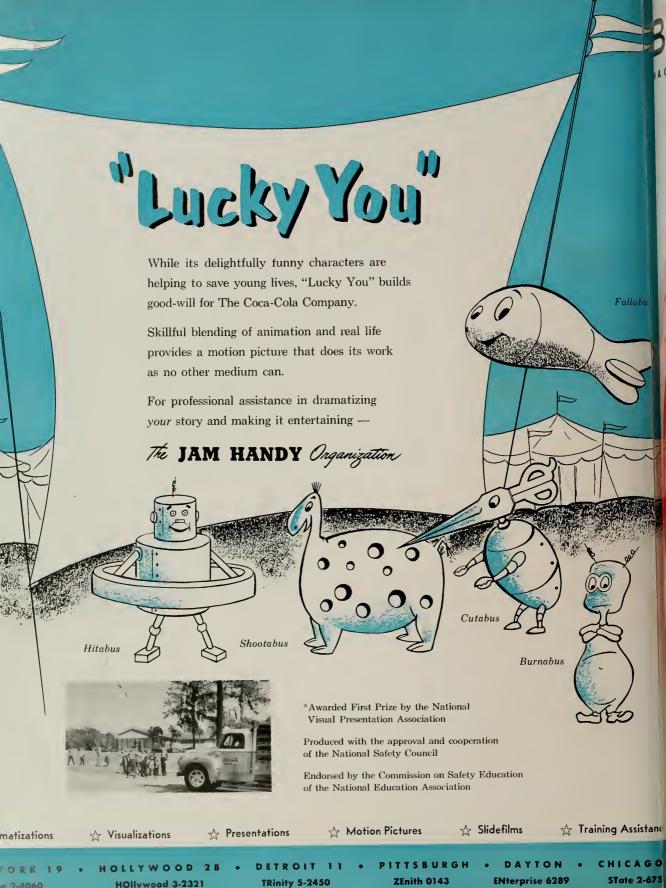
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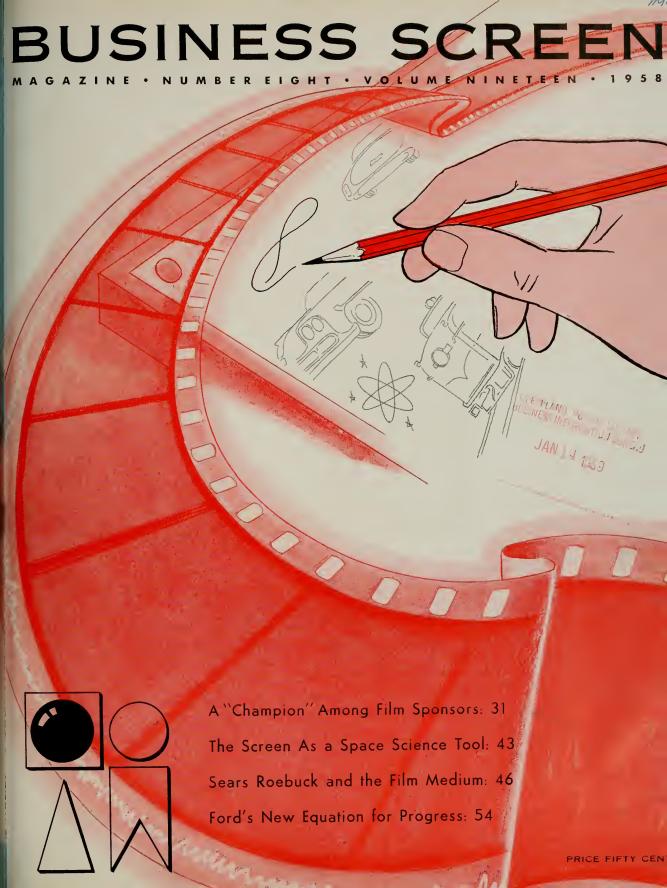
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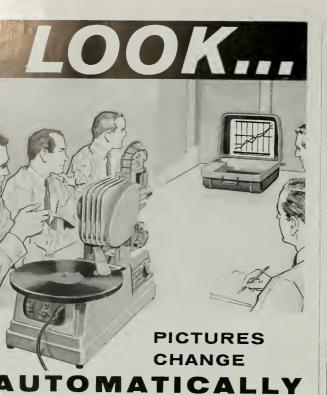
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Bebind the Screen

TWO FOREMOST AMERICAN companies, whose corporate good citizenship has been exemplified in their film programs over the past half-dozen years, are "featured attractions" in this month's issue. The Champion Paper & Fibre Company story begins on page 31 and it is our fervent hope that it continues through the years to provide America with more thought-provoking films.

Sears, Roebuck & Company, giant among retailers and a leader in international trade development, has utilized films for decades but the "new Sears" story actually began in 1950 with its first major film series titled The Story of Sears in America. From page 46 on we



Meet William F. Hedden, advertising manager of the Prudential Insurance Company . . . read about his films on page 50.

offer a report in depth on what Sears is doing in the film medium.

The award-winning television series of the Prudential Insurance Company, The Twentieth Century, has gone on into a nationally popular 16mm film program. A Busi-NESS SCREEN report on the school and community aspects of this documentary film series appears on page 50.

Science and technology are well represented with "space age" reports on excellent new films out of Autonetics, the Martin Company (see pages 44-45) and a fine visual report on modern industrial research, the new Ford film An Equation for Progress. Meet Dr. Andrew A. Kucher, Ford vice-



Texaco's fine film "Bees for Hire" won three trophies at a First International Festival of Films on Beekeeping, held in Rome last September. Admiring a gold medal given by President of Italy are J. M. Gregory (right) sales promotion manager of the Texas Company, with producer-director Les Bennetts of Audio Productions who made the prize-winning entry.

president in charge of Engineering and Research on page 51 and read his definition of $P \sim K + U$. There's also a report on the filming of the first U.S. nuclear-powered merchant ship, Savannah (page

The New York Stock Exchange and the Investment Bankers Association are other film sponsors whose new offerings are described on page 54. And since this is Dynamic Films' 10th anniversary, we thought you ought to meet the men behind the scenes . . . see page 52! Happy New Year!

Below: Judd L. Pollock (right) president of MPO Productions, Inc. gets briefing on the experimental vehicle Glideair from Dr. Andrew Kucher, Ford vice-president, Engineering and Research. (see page 51).



Issue Eight, Valume Nineteen of Business Screen Magazine, published December 15, 1958. Issued 8 times annually at six-week intervals at 7064 Sheridam Raod, Chicago 26, Illinois by Business Screen Magazine, Inc. Phone BRiargate 4-8234. O. H. Coelin, Ir., Editor and Publisher, In New York: Robert Seymour, Ir., 489 Fifth Avenue, Telephone Riverside 9-0215 or MUrray Hill 2-2492. In Los Angeles: Edmund Kerr, 104 Sc. Carondelet, Telephone DUnkirk 7-2281. Subscription \$3.00 a year; \$5.00 two years (domestic); \$4.00 and \$7.00 foreign. Entered as second class matter May 2, 1946, at the post office at Chicago, Illinois, under Act of March 3, 1879. Entire contents copyrighted 1958 by Business Screen Magazines, Inc. Trademark registered U.S. Patent Office. Address advertising and subscription inquiries to the Chicago Office of publication.



The Case in Point:

OCUMENTATION

The Problem: How to produce a film record of an annual automobile contest so that dramatic interest and variety will be maintained year after vear.

The Films: A series of half-hour documentaries on the Mobilgas Economy Run for General Petroleum Corporation.



The Mobilgas Economy Run is an autoobile contest in which the winner is judged, not speed, but by the amount of gas consumed er a grueling 5-day course.

Filming this unique event imposes many oblems involving multiple camera crews leapogging each other at pre-determined intervals, order to fully cover the color and drama of s exciting event. It is also necessary to find a sh story treatment for each film in the series, that each individual film, though similar in ture to those before it, is truly a new and excitmotion picture salesman for the motoring pubwho are the target audiences.

It is a matter of pride to us that, since 51, all of the Mobilgas Economy Run films we borne the familiar credit line:





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BUSINESS SCREEN

THE INTERNATIONAL BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATIONS

NUMBER 8 . VOLUME 19 . 1958

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In Canada, call Record Department, RCA Victor Company, Ltd., 225 Mutual Street, Toronto, Ontario, For information concerning other foreign countries, write or phane RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y. – JU 6-3800.

SIGHT & SOUND

Telefrance, Inc. to Promote Sarrut Commercials in U.S.

☆ Telefrance, Inc., a new corporation holding the U.S. franchise for filmed television commercials made by Andre Sarrut and his firm La Comete, Neuilly-Sur-Seine, France, has been formed as a subsidiary of Fred A. Niles Productions, Inc., Chicago.

Niles will be president of Telefrance, with Marvin Frank, president of W. B. Doner Advertising, as treasurer and Aaron Cushman, president of Aaron D. Cushman and Associates, as secretary.

Sarrut is founder, president and general director of Les Gemeaux, S.A., producers of animated cartoons, and manager of La Comete, specialists in the production of advertising and informational films. The two companies have received over 35 awards and citations at film festivals in Cannes, Venice, Paris, Milan and Monte Carlo.

La Comete reportedly exports about 65% of its total production and has tv film affiliations in England, Italy and Canada.

While Telefrance commercials will be produced in France, Niles said that Sarrut understands the American market, having worked with American advertising agencies for the past ten years in the creation of special tv films.

"Energetically Yours" Honored At San Francisco Festival

☆ Energetically Yours, Standard Oil of New Jersey's sprightly 13-minute color cartoon on mankind and energy produced by Transfilm Incorporated, has added still another award to its long list of prizes in national and international film competitions. Latest honor is a Golden Gate Award from the San Francisco International Film Festival, held October 30 to November 11.

The film was the only businesssponsored picture honored at the festival, and one of two American entries that won awards. Previously it had won five national and international citations, including Venice and Edinburgh, and was screened regularly in the U.S. Pavilion at the Brussels World's Fair.

It is available to community groups, schools, business organizations and tv stations on free-loan through Standard Oil Company (N.J.), Room 1610, 30 Rockefeller Plaza, New York 20.

DONTSTART

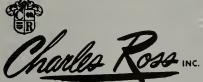


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1959 Advertising Film Festival Set for June 9-13 at Cannes

☆ The 6th International Advertising Film Festival will be held from June 9 to 13, 1959, inclusive, at Cannes, France. Decision to return the 1959 festival to Cannes, and to move the dates forward from September to June, was made at a recent joint meeting of the Executive Councils of International Screen Advertising Services and International Screen Publicity Association in Paris.

The two associations again will assume joint responsibility for the organization of next year's Festival.

Moving the Festival dates forward, the joint Councils believe, and arranging them so that they do not involve a week-end, will facilitate the operation of the 1959 event. Details regarding Festival arrangements will be given later.

Hemmig to Head Film Work At Air Agency's Test Center

☆ Robert H. Hemmig has been appointed Chief, Photography and Optical Recording, top photographic post at the National Aviation Facilities Experiment Center, Atlantic City, N. J.

In his new assignment, Hemmig will head all motion picture and film work in support of the program to test and evaluate techniques and equipments to be used in modernizing the nation's airways. Until recently he has been motion picture chief for the Air Force's Air Research and Development Command.

Before his work with ARDC, Hemmig was motion picture assistant supervisor for Convair in San Diego, Calif., and earlier owned and operated Bob Hemmig Productions, Santa Barbara, Calif., producing theatrical and tv films.

At Convair, Hemmig directed the motion picture end of the F-102/F-106 jet program, the Navy's Tradewind project, the SeaDart project, and Pogo, the vertical take-off, turbo-prop project.

Medical Film Wins a First at Urological Film Congress

☆ A medical motion picture produced at Chicago Wesley Memorial Hospital was awarded first prize in the teaching category at the recent International Congress of Urological Films at Brussels, Belgium. The film, *Urethral Catheters*, is designed for teaching use by medical schools and hospitals.

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Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not being taught.

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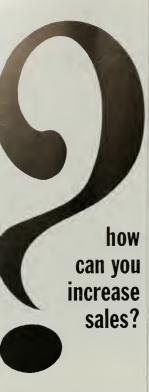
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Worldwide Role of Films and Television Is Theme of SMPTE's 85th Convention at Miami Next May

Progress in motion pictures and television as instruments of international communications will be the focal point of discussions at the 85th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, to be held May 4-8, 1959 at the Hotel Fontainebleau in Miami, Florida.

The SMPTE is planning a convention program to include many topics in support of the overall theme of "Films and Television for International Communications '

In line with the convention theme, an important feature of the meeting will be an International Equipment Exhibit at which professional motion picture and television equipment manufacturers and distributors from all over the world will be invited to show their latest products.

Program chairman for the entire convention will be Garland C. Misener, Capital Film Labs, Inc., Washington, D. C. Assisting him will be C. Henderson Beal, Director of Motion Pictures, University of Miami.

Topic chairmen for the meeting and the topics for which they will select papers and demonstrations for presentation at the convention sessions include:

Dr. Sydney W. Head, Radio-TV Film Department, University of Miami, "Audio-Visual Communications"; Dr. John Storr, University of Miami Marine Lab, "Cinematography"; Lincoln L. Endelman, flight test engineer. Convair Astronautics, Cocoa Beach, Fla., assisted by Gaver M. Powers, "High-Speed and Instrumentation Photography."

Harold Jones, Professional Motion Picture Department, Ansco, Binghamton, N.Y., "Laboratory Practice"; Max G. Kosarin, Service Division, Army Pictorial Center, Long Island City, N.Y., "Multilingual Films"; Boyce Nemec, Reevesound, Inc., Long Island City, "Sound Recording and Reproduction"; Philip M. Cowett, electrical engineer, U. S. Navy, Washington, "Standards and Standardization.'

George H. Gill, Century Lighting, Inc., North Miami, Fla., "Studio Lighting and Practices"; Glenn H. Dorsey, sound and lab engineer, Miami, "Television Broadcast and International Facilities"; Peter Keene, Screen Gems,

Inc., New York City, "Television Film Techniques"; John L. Koushouris, CBS-TV, New York City, "Television Recording"; and Willy Borberg, General Precision Laboratory, Pleasantville, N.Y., "Theatres and Projection."

SMPTE'S convention theme reflects the society's interest in furthering international communications as a vehicle in bringing together the people of the world in closer understanding and harmony, and in making more difficult the imposition and maintenance of artificial political curtains.

Health Groups to Unify A-V Aids vs. New Germ Threat

☆ Coordination of audio-visual programs in the field of staphylococcus control is the aim of a new committee created by six major health organizations.

To be known as the Interagency Committee for Training Aids on Staphylococcal Disease, the committee will act as a clearing house for the exchange of information regarding audio-visual and other training materials which are presently available or in production.

The forming groups include: American Academy of Pediatrics, American College of Surgeons, American Hospital Association, American Medical Association, American Nurses Association, and the Communicable Disease Center of the U.S. Department of Health, Education and Welfare.

The new committee was formed to meet the growing need for educational aids to supplement the over-all national program to control staphylococcus in hospitals. This problem has become very serious since the appearance of the antibiotic-resistant strain (aureus) of the bacterium.

According to Ralph P. Creer, director of medical motion pictures and television for American Medical Association, and chairman of the new committee, the group will review immediately all existing training aids, and will coordinate the production, distribution and utilization of future audiovisual materials.

The committee hopes in this way to avoid duplication of training aids and to encourage production of the best possible material to orient both professional and subprofessional groups to the growing staphylococcus problem.

THE MYTH OF PRICE RESISTANCE



For the average salesman nothing is more real - or more troublesame than price resistance.

How many times has a salesman of yours said: "I could sell mare if only our prices were lower!!"

Yet he's wrong, dead wrong. He believes a myth. A myth that sales are lost because his price is too high. Price is never the sale factor in a turn-down.

We know it . . . you know it. If only he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth of price resistance with:

"PRIDE IN PRICE"

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Advanced Research Films Plus Top Industrial Features Filmed by 21-Man Unit

The Motion Picture Unit at Rocketdyne, a division of North American Aviation, Inc., employs both 16mm and 35mm Mitchell cameras to accurately record testing of power plants for the Air Force Thor IRBM and Atlas ICBM missiles, and the Army's Redstone medium range and Jupiter IRBM weapons.

Camera dependability is of critical concern where months of preparation go into each test, and retakes are impossible. Mitchell cameras assure uniform excellence of highest film quality and trouble-free operation that no other camera can match.

Other Rocketdyne films, like the full-length prize winning documentary "Road to the Stars," demand extreme camera flexibility. Special Report films, for example, involve interior shots of plant and production lines which normally would require prohibitively expensive lighting. Mitchell cameras, with their 235 degree shutters, do this job easily with a minimum of lighting equipment.

To obtain information on the world's finest motion picture cameras write today on your letterhead. Please specify your interest in literature on the Mitchell 16mm camera—or the 35mm camera.



Scene from "Road to the Stars," which won the top award in the Industrial Film Producers Association competition, shows camera unit in plant with Mitchell on track-mounted dolly, Producer-Director was Bill Adams.



Camera requires great flexibility from long range to close-ups like this which shows the Mitchell shooting a precise view of panel operations in the recording center during a



Precision Test Firing of Rocket Engine at Rocketdyne's Propulsion Field Laboratory is recorded by Mitchell Camera in remote 1600 acre test area in Santa Susana Mountains, California.



COMMUNICATION IN A SPACE AGE

The Challenge: to Help Training and Education Keep Pace with Today's Technological Advances

THE FIELD of business communications today faces what believe is its greatest opportunity and its greatest challenge. In the cars immediately ahead, those of who produce motion pictures, defilms, stage shows and graphic ts presentations for industry will called upon to play one of the ading roles in familiarizing key oups in our society with the great chnological advances now accomished but not yet translated into are everyday lives.

Perhaps before you read this e United States will open the west frontier—outer space—still der by placing a missile in orbit ound the moon. The day it hapns will evoke no visible change, e will drive to work in our same rs, sit at the same desks and and the at the same restaurants. The y of change, however, will cernly come.

Call it what you will—the Age Automation, the Nuclear Age, 2 Space Age—it will be all these d more. It will be an age of eat progress, resulting in count-s new ideas or new meanings of I ideas which must be dissemted through the words and picted through the words and pictes of our communications me, from the simplest pamphlet the most elaborate company otion picture.

What all this will mean in terms increased dollar volume of our siness, I hesitate to say for fear under-statement. I am simply ivinced that all the tools of iness communication—motion tures, slidefilms, the sales meets show or other stage show, and graphic arts—will take on new portance and be ever more lely utilized.

The training of experienced as I as new workers in the manucuring of many radically new ducts is one area in which the ducer of business communicates will carry a major responsity. Equally important will be training of people who must these new products.

Ve can also expect to play a or role in helping society in eral adjust to a new and far complex civilization than we know. One goal will be to

help our adult society catch up with the younger generation which today plays spaceman as readily as we once played cowboys and Indians.

Of course, I do not mean that this new business is going to come to us automatically. It will always be the responsibility of our creative sales and marketing people to research and analyze a givanother, the training—and retraining—process will demand teaching efficiency which only the visual media can deliver.

Even if we look at the future only in terms of the present—disregarding the sociological events ahead—it is easy to visualize an increasing need for our services. For instance, business people generally are agreed that out of our



en problem, reduce it to certain definitions, and then recommend the shortest and most communicative route to a solution.

More and more decisions will be made determining the manner in which people communicate ideas. Only the tools of business communications with programs planned by experts and produced by professionals, will be equal to the many assignments. In the case of the training film, for instance, even its physical advantages will be more important in a fast moving world. Multiplied by dozens and even hundreds of reprints, the films can be shipped speedily and screened at little expense wherever and whenever they are needed. As one technological advance follows

economic system has now evolved a new science—salesmanship. The need for professional salesmanship certainly became apparent during the recession. More than ever before, we now realize that the best answer to a business slump is for more people to sell more products. The need for production services and employment logically follows.

I said at the outset that the business of communications for industry not only faces a great opportunity but a great challenge. The challenge, of course, is to do our job well, as it always has been. In the years ahead, however, this challenge will loom even larger. New problems involved in



by James A. Kellock

—Vice President and General Manager of Wilding Picture Productions, Inc. He writes from the experience of his 28 years of recognized leadership in this field.

living in an advanced technological society will arise in education, health, safety and in just plain existing. We must be exceptionally original and creative if we are to help find answers to these problems.

Having the answers, we must be equally effective in presenting them to those individuals and groups involved in the problem. It becomes increasingly apparent that the total concept of *Communications for Business* as we have developed it and practice it—involving research, analysis, planning, production and follow-up—will surpass anything we have known previously in accomplishing this goal.

Films Will Help USIA Tell Lincoln's Story to the World

☆ Special overseas showings of motion pictures with a Lincoln theme are being planned by the U. S. Information Agency as an important part of its year-long effort to re-acquaint the world, on the 150th anniversary of his birth, with the life and accomplishments of Abraham Lincoln.

All media, from cartoon books to tape recordings of the American National Theatre and Academy's prize-winning production of *Abe Lincoln in Illinois*, will be used by USIA in a major development of the Lincoln theme.

Other audio-visual media in the USIA's program will include material on Lincoln for use by overseas tv stations, and lecture materials with color slides.

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for "Versatility" in color or black and white film processing!

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high cost of 16mm arc projectors is forcing you to do with an auditorium-type incandescent—you to yourself to consider the Victor 1600 Arc. It is a full 1600 lumens of light on the screen at 30 with Mark II Shutter—more than three times that incandescent—yet it's still easier on your budget other 16mm arcs. It incorporates all advanced projector features and a powerful 25-watt am-The 1600 Arc runs for a full hour on one set of is, does not require a special projection booth, and only arc projector made with 3-case portability.

SPECIFICATIONS:

Selenium Rectifier has top-mounted controls, swingout legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

Lamphouse has built-in ammeter with motor rheostat,

automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

4VICTOR SOVEREIGN 25



VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC

VICTOR ASSEMBLY 10



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oducers of precision photographic and A-V equipment
PLAINVILLE, CONNECTICUT



19th NAVA Convention Dates Are July 25-28 in Chicago

☆ The 19th annual National Audio-Visual Convention and Exhibit will be held July 25 through 28, 1959, at the Morrison Hotel, Chicago, it is announced by Don White, executive vice-president of National Audio-Visual Association, sponsor of the annual event.

Attendance at the 1958 NAVA convention was about 2,400 persons. Increased interest in and use of a-v equipment resulting from passage of the National Defense Education Act will make the 1959 NAVA convention more important than ever, Mr. White says.

Six different associations, whose members purchase and use audiovisual materials and equipment in such varied fields as industry, church, agriculture, medicine and education, will meet in conjunction with the convention so their members can attend the equipment exhibits on the hotel's first floor and mezzanine.

Additional information may be obtained from National Audio-Visual Association, Inc., Fairfax, Virginia.

3rd Medical Film Workshop Scheduled for March 16-18

☆ March 16 through 18, 1959, are the dates selected for the Third Medical Motion Picture Workshop, sponsored by the Veterans Administration and presented by The Calvin Company on its Kansas City sound stages.

Devoted to an analysis of the process of producing motion pictures in the medical and allied fields, Workshop sessions during the three days will include screen illustrations, displays, and talks by leading medical film producers and film-using organizations.

The fee of \$100 will include all Workshop sessions and the banquet. Further information may be obtained by writing Medical Workshop, The Calvin Company, 1105 Truman Road, Kansas City 6, Missouri.

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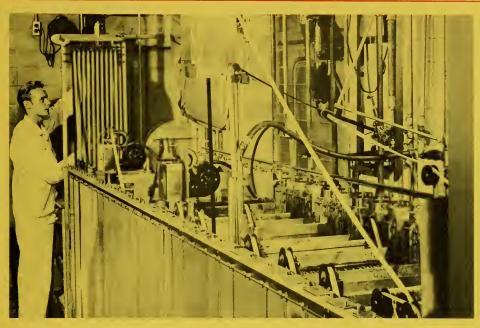
EXPOSE

EXPOSING FACTS ABOUT CALVIN CO. SERVICES

VOL I

KANSAS CITY, MO.

NO. 1



KODACHROME PROCESSING (Reversal Color Print)

In 1950 The Calvin Company became the first company to process Kodachrome outside The Kodak Company. The machine was built to process 16mm release prints. Since that time processes have been changed several times and each time equipment has been brought up to date. Today the process is known as color reversal print stock (type 5269). We feel this extra experience in color is of value to you in supplying you better color prints. There are reasons why we went into color processing early, such as:

 Better service: Prints don't have to be shipped elsewhere for processing. We don't claim to give the fastest service in the (OVER)

Vorld's Largest 16mm Service Organization

THE CALVIN CO.-1105 TRUMAN ROAD-KANSAS CITY 6, MO.

ET MOR

VIC'

high cost of 16mm a e do" with an audito to yourself to con rs a full 1600 lumen with Mark II Shutte incandescent—yet other 16mm arcs. projector features The 1600 Arc runs s, does not require a only arc projector



ND FOR FREE L

A DIVISI

business on every job-to do so would mean we did not have much work to do. But on most orders and on large orders, we are equipped to give better than normal service. We have given two-hour service, but certainly that is the exception.

- 2. Better color: We don't mean that we can process better than Eastman. But, by having control of our processing and printing, results from printers can be checked from hour to hour and any shift in color, no matter how slight, can be caught and corrected before it is out of limits.
- 3. We felt that color was to play a bigger and bigger role in motion pictures and television, and that the way to learn how to handle color better was to actually work with it. Today, we believe we can say we have more actual working experience with 16mm color than any other producer-service organization.

Why don't you use this service on your next order? Send, bring your material, or, better yet, call us, phone number HArrison 1-1234, Kansas City, Misouri.

Sincerely yours,

Lloyd Thompson,
Executive Vice President

Plymouth Shows to Sell in '59

Months of Planning, Study of Features, Precede Introduction of '59 Models to Dealer Audiences

How Is Money raised for a show—a big musical show? The popular conception includes a lavish penthouse amply supplied with expensive champagne, wealthy playboys and girls, tired stock brokers, hard-boiled theatre people, and genial garment manufacturers, gathered to hear the book and score performed by its eager authors who are in search of that magic combination which will open fat wallets and provide the necessary \$350,000 to produce the show.

That's one way of raising money for a musical, but there is another method. Picture a paneled conference room with a large table around which sit the top executives of a big motor company, each following from a script the words being read by the representative of a producing company. From time to time the scripts are laid aside while a tape recorder plays original songs that comprise the score-songs taped by well-known singers accompanied by leading instrumental groups. The atmosphere is strictly business for this is no mere \$350,000 musical but one that will, perhaps, cost three to four times that sum, returning the investment a hundred fold and resulting in the continued employment of hundreds of thousands of workers.

New Models Are the "Stars"

Finally the script and the music are accepted, and the next logical question should be "Who will star in this show?" But in this instance, the question never occurs because the stars have already been hired. They are the Fury,

the *Belvedere* and the *Savoy*—three stars that comprise the hopes for the Plymouth Division of the Chrysler Corporation for 1959.

The above scene took place early in July, 1958. Two producing companies were involved: the Industrial Division of the Music Corporation of America, which was the overall producer and handled the live portions of the show; and Visualscope, Inc., which produced the filmed segments. Representing MCA was Ervin Brabec, one of its vice-presidents; and on hand for Visualscope was President John H. Rose.

Combine Selling, Entertainment

Months of preparation had gone into the show, including countless conferences in Detroit attended by Plymouth executives; MCA's director, Arnold Spector; the book writer, Norman Zeno; and the lyric writer, Eva Franklin. Ideas were weighed, accepted or discarded. The features of the cars were examined and re-examined to devise the best methods of translating them dramatically for the thousands of dealers who would get their first glimpse of the new 1959 line as the show traveled to 18 cities across the country. Not one word of lyric or script could be written for entertainment alone, but was carefully calculated to accomplish two purposes . . . "Sell the Cars" and entertain at the same time.

Unique methods of presenting the many facts and figures were devised. One hitherto unused device was employed in the opening chorus. Lyrics were set to a series

(CONTINUED ON NEXT PAGE)

Slides by Visualscope were synchronized with lyrics punched out by a professional chorus, directed by composer Ray Jaimes.







CAPITAL

FILM LABORATORIES, INC.

Sound • Editorial • Laboratory Services

Fairview Avenue Northeast, Washington 2, D. C. LAwrence 6-4634

Plymouth Premieres:

(CONT'D FROM PRECEDING PAGE) of art slides, which were animated by Visualscope. These were shown on the screen, and, under the guidance of Ray Jaimes, composer and musical conductor for the show, a chorus of singers synchronized the lyrics to the changing pictures on the screen. Other inventive devices for the presentation of the cars included dancing curtains, aluminum foil waterfalls, and curtains of light which dramatically brought the new beauties into view.

Audience Totals 100,000

Because of the tight time schedule for presentation of the cars. two companies, playing identical shows, were separately routed and transported by cargo planes, one to the eastern part of the country and one to the West. Two complete casts were engaged, two complete productions built, and two complete sets of films made.

On September 9th, the Eastern company opened in Pittsburgh, and a night later, the Western company opened in Chicago, both to much acclaim. Presented at night, much in the manner of a Broadway opening, the shows achieved a glamor sometimes lost in industrial theatre productions. In the five weeks that followed, these two companies introduced the new Plymouths to over 100,-000 dealers and their families throughout the United States. Three bright stars had been launched in an entertaining yet highly productive fashion . . . stars whose acceptance by the public can have much to do with the state of our national economy.

The Plymouth Premieres are one more convincing evidence that show business has come into its own in industry and can look forward to an even brighter future—a future in which an artistic medium joined solidly with a commercial one can only achieve the betterment of both.

F&B Appointed U.S. Distributor Of Portman Animation Stand

☆ Florman & Babb, Inc. has been appointed exclusive distributor of the Portman Animation Stand and accessories.

The Portman Stand created considerable interest at the recent SMPTE convention in Detroit, where it was displayed for the first time under F&B auspices. It is now on display at the Florman



Selling begins on the marquee . . .

& Babb showroom at 68 West 45th Street, New York. Catalogs are free for the asking.

Wagner Appointed Creative Head at Clase & Patenaude

☆ Frank A. Wagner has been appointed creative director of Close and Patenaude, Philadelphia sales promotion agency. Wagner formerly was advertising and sales promotion manager for the technical products department of RCA Service Company, and prior to that was on the sales promotion staff of Phileo Corporation.

Close and Patenaude create and produce sales promotion and sales training programs for such clients as E. 1. du Pont de Nemours & Company, Scott Paper Company, Sun Oil Company, American Rayon Institute, Whirlpool Corporation, American Motors Corporation, Chrysler Corporation, and others.

Writer Wanted

Writer for permanent staff of leading national organization producing slidefilms, motion pictures and other visual tools, as well as printed materials related to business films, for top-notch accounts. Detroit location.

Must have know-how to research, organize and develop customer's factual material into effective, dramatic visual media.

If you are a self-starter who wants room to grow in a congenial atmosphere, this is for you. Send complete resume. We will keep it confidential. If you qualify, an interview is next step.

Write Box 12-A
BUSINESS SCREEN
7064 Sheridan Rd., Chicago 26

Owen Murphy

PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE · NEW YORK 19, N.Y. PLAZA 7-8144



23. New St. 65th West 210 Color Lab, Inc.

Bright '59 Ahead for Screen Ads

Attendance Increases With Theatre Re-Openings

FORTIFIED BY THE recent repeal of the 10 percent Federal excise tax on the first dollar of motion picture theatre admissions and the release by a number of leading manufacturers of extensive national screen advertising campaigns on their 1959 product lines, the theatre-screen advertising field appears headed for its most successful season in the year ahead.

Motion picture exhibitor organizations predict increased attendance and many theatre re-openings as a result of the excise tax repeal. Although the action by Congress in its recent session applies only to the first dollar of admission, theatre men point out that this will result in lower ticket prices for most of the country's moviegoers, since most of the nation's theatres now have their admission prices within the tax-free range.

Larger Ad Film Audience

Increased theatre attendance, in turn, will mean larger viewing audiences for filmed screen advertisements.

Additional growth in the potential for theatre-screen advertising also is reflected in the re-opening, over the past several months, of motion picture houses that have been closed for extended periods. Re-openings at the rate of nearly two a day were reported in a recent issue of Boxoffice magazine, which noted that some 333 hardtop houses have come back into the field since the first of the year. In more recent months, this trend has been on the increase, with 219 motion picture houses being reopened in the second quarter of 1958 alone.

Greatest activity in this regard was in the north central section of the country, with 84 indoor theatres re-opening in this part of the nation since the first of the year.

Automobile manufacturers, virtually all of whom have been longtime users of the theatre-screen medium, again are taking advantage of color and big-screen effectiveness to merchandise the new body shades and upholstery fabrics of their 1959 models.

Helping Sell 1959 Models

To help put across the new names which it has given its 1959 cars. Buick completed two advance theatre commercials and added 10 more to round out its series. The company had the first films on its 1959 models on theatre screens by the last week in September.

Buick also is producing a theatre commercial for its German Opel cars, in which it is featuring both the Rekord and the Caravan models.

Chevrolet preceded its introduction of 1959 models with a teaser series on theatre screens, hinting about details of the new series and promoting the date when dealer showings would be held. With the release of new Chevrolet models in mid-October, six additional film advertisements were booked for theatre showings throughout the country by the company's agency.

Pontiac Promotion Tie-Ins

Chrysler timed its release of screen ads with the introduction of its 1959 models on October 24. The models are being promoted in a series of eight new theatre films. Dodge has announced six new theatre-screen advertising commercials for its new models.

A record of 13 new theatre commercials has been produced to promote Pontiac's new line, plus a pre-announcement film released before new model showings.

Oldsmobile is providing a new merchandising service tie-in with its 1959 screen advertising films. Promotional cards, folders, coupons and other printed matter are being furnished for distribution to the movie audiences as they enter the theatres. The company has produced two films, thus far, for its 1959 cars.

Ford for 1959 has 13 new the-(CONTINUED ON PAGE 24)





YOUR NEW EMPLOYEES

With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:

"INDUCTION AND JOB INSTRUCTION"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR
 AS A REPRESENTATIVE
 OF MANAGEMENT"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

Rocket Pictures

INC.

6108 SANTA MONICA BLVD. HOLLYWOOD 38, CALIFORNIA



discusses film quality with Du Pont Technical Representative, Joe Daugherty.

Don Malkames (left) and son, Karl.

"New Du Pont 'Superior' 2...

the finest film I've ever used"

This was the reaction of Don Malkames. A.S.C.. Director of Photography for the television series. "Rendezvous," being produced by Kenco Productions, New York. for CBS.

After using the completely new DaPont "Superior" 2 Type 936 Motion Picture Film for thirteen half-hour shows. Mr. Malkames joined the laboratory technicians in praising the film. Their conclusions were:

> Finest grain structure they had ever seen; Extreme flexibility and latitude;

> Captures rich blacks yet picks up excellent detail in spilled light areas with no additional fill lighting;

Excellent tonal gradation;

Requires one-third less processing time.

Don states: "This new DuPont film does more to make my job easier than any other film I know. It takes a lot of the headaches out of lighting and actually produces better pictures than you have any right to expect. Without doubt. 936 is the finest negative stock I've ever used."

For additional technical information on DuPont Type 936 Motion Picture Film, send the coupon below:

Du Pont Photo Products Department 2432-A Nemours Building Wilmington 98, Deloware	BS-12
Please send me technical data on the new "Sup 2 Type 936 film.	erior"
Name	
Address	
CityState	



WE COVER THE WORLD

Our "growing pains" take us everywhere, and we point with pride to some of the clients we have served:

- a trade industry group with headquarters in Boston;
- a world-wide industrial organization with headquarters in Chicago;
- a leading television company in Hollywood;
- —an international assignment that took us to Europe. Our business is motion

pictures.
We KNOW our business.

STARK FILMS

Since 1920

Producers of Motion Pictures that sell

Howard & Center Streets
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San Francisco

d as traditional as the y by the Golden Gate itself...

A. Palmer Films, Inc., proing the industrial photograer with technical experience,

poplete facilities under one roof, the individual service he nands.

- · script preparation
- · photography
- · sound and music recording
- editing
- printing

ce 1922, the leader in 16mm tion pictures in the West.



GREEN FILM? DIRTY FILM?

FilMagic Pylons (Pat. Pend.) quicky attach to any 16mm. projector. kutomatically silicone-treat and protect film, clean gates as film is unning.

pecial kits, complete with simple nstructions for Ampro, B&H, Eastnan, RCA, TSI, Victor. Write for llustrations and prices.

CONOMICAL . . . EFFICIENT

THE

STRIBUTOR'S GROUP, INC. 204 FOURTEENTH STREET, N.W. ATLANTA 13, GEORGIA

Screen Advertisers Introduce '59 Lines:

(CONTINUED FROM PAGE 22)

atre shorts in color on its new passenger cars and trucks and on used cars. Six of the films feature passenger cars, three demonstrate trucks, and two are official Ford service films. All of the productions provide space for tie-in by local dealers.

Edsel has just completed production on four full-color screen commercials featuring styling, economy, special advantages and the automobile's 1959 concept. Nine new color film ads are available on the 1959 Rambler, with accent on action on the highway, ease in parking, and roominess and economy.

Other auto-makers with new theatre film series for 1959 include Studebaker with nine commercials, DeSoto with 10. Plymouth with five, Mercury with four, and Lincoln with two.

GE Shows '59 Appliances

Activity in the screen advertising field has not been limited to the automotive industry. General Electric recently announced that it will produce 18 films next year



on its home appliance line, including refrigerators, freezers, room air-conditioners, dishwashers, unit kitchens and ranges.

Scheaffer Pens has produced two new commercials, one featuring the "Lady Scheaffer" fountain pens and the other demonstrating the Schaeffer "Skripsert."

Thirteen new Socony-Mobil Oil Company screen ads relate the role of the firm in supplying Mobil products throughout the world, from Indianapolis Speedway to far-off Malaya; and Sinclair Refining has added five new color shorts to its existing program for year-around theatre screenings.

A new national advertiser on theatre screens is the Frostie Company, Baltimore, which has six full-color commercials in distribution on its root beer, each a complete unit needing no trailer. Distribution costs are borne totally by the company's dealer advertising fund. Three of the films are

live-action productions and three are cartoons.

Bolstering the claims of producers of theatre advertising shorts as to the effectiveness of this medium is a recent report by Sindlinger & Company, business analysts, which shows that the impact of theatre-screen ads is greater among owners of television sets than among non-set owners.

Theatre Ads Are Remembered

The Sindlinger study revealed that tv set owners not only remember more about the theatre ads they see, but that they remember longer. In home interviews in four cities, 73.1% of tv set owners recalled seeing theatre-screen advertising on their last visit to the movies, and 78.6% could name one or more advertisers.

In non-tv set homes, 67.7% recalled seeing advertising on their last movie visit, and 73.7% were able to name one or more advertisers.

Researchers also questioned audiences in theatre lobbies, and found that 81.1% of tv owners recalled screen ads and 80.7% remembered one or more advertisers; while the figures were 76.1% and 76% even, respectively, for non-set owners.

Rapid Film Technique Starts "Selective" Shipping Service

☆ A new film shipping service geared especially to the needs of sponsors interested in selective showings has been inaugurated by Rapid Film Technique, Inc. Called Rapid Film Shippers, Inc., the new firm will perform film handling tasks only, allowing clients to undertake full control of bookings, payments and audience reports.

At the same time, besides ship-

ping services, the company will offer complete access to the film inspection, rejuvenation and restoration processes which Rapid Film Technique ("The Film Doctors") has been performing for nearly 20 years.

Jack Bernard, president of the two Rapid organizations, feels there is a need for an efficient film handling service for sponsors seeking highly selective audiences.

Among clients of the new shipping film are: Telestar Films, Inc., Banner Films, Inc., Dow-Corning's New York Sales Office, and Swiss National Tourist Office.

Further information on services offered is available from Rapid Film Shippers, 37-02 28th St., Long Island City 1, N.Y.

Colmes-Werrenrath Expands Space at Glenview Studio

colmes-Werrenrath Productions, Inc. has announced that all editing, projection and sales functions of the company will be moved from its downtown Chicago offices and housed in newly acquired space in the former Coronet Studio at 1037 Woodland Drive, Glenview, Ill.

* * * Bornhauser Directs Training For Standard Oil of Indiana

☆ Bernard O. Bornhauser has been appointed manager of sales training for Standard Oil Company (Indiana) at the general office in Chicago, it has been announced by Dwight F. Benton, sales vicepresident.

Bornhauser has been district sales manager at Evansville, Ind., since 1957. He started with Standard as a service station attendant in 1936, and has held sales posts in five Midwest cities.

NOW...IN CHICAGO



a complete optical effects service

for Midwest producers

35 mm to 16 mm 16 mm to 35 mm 35 mm to 35 mm 16 mm to 16 mm

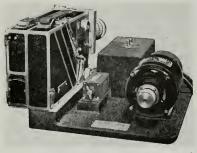
ANIMATION .TITLES . EDITING . COLOR OR B&W



When you can't budge from the Budget...see CECO



When you make commercial films, the budget is sacred. It isn't like the old days in Hollywood when a big name director could go a couple of million over his budgetand get away with it. Today if you exceed your budget, it very likely will come out of your own pocket. So do what other smart producers, directors, cameramen and sound engineers do. Consult CECO. Our experts have the know-how about equipment and money-saving techniques. We carry the world's largest assortment of professional cameras, lenses, tripods, recording, editing, lighting, laboratory and processing equipment etc. There is never any charge at CECO for consultation. Come by for help with any problem, large or small.



CECO Stop Motion Motor for Cine Special

110 volt AC operation; ½ second exposure. Has forward, reverse, on-off switches; frame counter; power cable. Attaches easily to camera without special tools. \$450.00



Weinberg-Watson Modified Version of Kodak Analyst

Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame. \$795.00

Moviola Film Editing Machine "Series 20"

Designed so that short pieces can be used without putting film on reels. Rear projection screen. Reversed by hand-operation switches. Other models and Rewinders, Synchronizers, and Sound Readers available. Model UD20S (Illustrated) \$1,925.00

Other Film Editing Viewers from \$49.50

Bowlds Animation Disc and Peg Bar

Animation Disc features oversize contoured glass; convenient rotation; positive lock; full vision sliding scale; and clear, opal, or

scale; and clear, opal, or frosted glass. Peg Bar has precision pegs so that cels slip on and off easily. Has countersunk holes and flush screws for easy

attaching.
Animation Disc \$47.50
Peg Bar 6.50

ADDITIONAL PRODUCTS Camera Equipment Compony offers the world largest and most comprehensive line of professional cameros, accessories, lighting and editing equipment. The quality product isn't made that we don't corry. See our splicers — exposure meters — projectors — screens — morking pencils and pens — editor glaves — editing machines, rocks, barrels, and tables — stop watches.

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PLORWAN & BAIBB



THE NEW PORTMAN ANIMATION STAND . . .

\$3,670

with 50" Zoom

Here is the all new Portman Animation Stand with features and accessories found only on much higher priced stands. Check the new Portman Animation Stand against competitive models on following comparison chart and see why the Portman stand is the biggest, best buy in animation stands.

FFATURE



PORTMAN	21 AIND Y	STANDI
50 or 62	281/2	60
19	9	18
26	11	24
Yes	Yes	Yes
Yes	Partly	No
Yes		No
Yes-2 Speed	Speed Motor	
		16
		18 x 24
		1-3 3/4" 1-2"
		No
	3-131/2	2-24
s Yes	No	Yes
Yes	Yes	Counter only
Yes	Yes	No
Yes	Yes	No
Yes	No	No
ı Yes	Yes	Na
Yes	Na	Yes
Pall Pooring		
		Chain
Yes		Partly
	Yes	Yes
\$3670 with 50" zoom	\$3950	\$3925
	50 or 62 19 26 Yes Yes Yes Yes-2 Speed On compound 26 22 x 32 2-3" Dia. Yes 1-26 Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	19 9 26 11 Yes Yes Yes Yes Yes Yes Yes On compound 26 22 x 32 2-3" Dia. Yes Yes 1-26 3-13½ Yes Yes 1-26 3-13½ Yes

More than 40 available accessories provide facilities for any type of animation or special effects operation

This is one of the many fine products you'll find at Florman & Babb. Drop in, see our large display of professional motion picture equipment.

SEND FOR OUR NEW ILLUSTRATED RENTAL CATALOG

FLORMAN & BABB, INCORPORATED
68 West 45th Street • New York 36, N. Y. • MU 2-2928

Newly Organized Television Film Association Seeks Standard Leaders, Cueing System for TV Film

☼ A new organization, the Television Film Association, has been formed in Hollywood for the purpose of creating more unified and standardized operating procedures in the television film industry.

As its first two projects, the TFA is working to develop a standardized leader for television film, and a standard cue and cue mark for tv film which could be used by all tv stations adopting the system.

John P. Ballinger, of Screen Gems, is president of the new association. Other officers are: Bill Edwards, American Broadcasting Company, vice-president; Charles E. Buzzard, Buzzard Enterprises, treasurer; Miss Nancy Knutzen. of U.C.L.A., secretary.

Officers Name 5 Directors

Appointed by the officers to serve on the TFA board of directors were Robert E. Hufford, Eastman Kodak Company; Jack M. Goetz, Consolidated Film Industries; Edward W. Hunt, Jr., KTLA-TV; Robert C. Vinson, Armed Forces Radio and Television Service; and Howard Landau, Permafilm.

Membership in the association, subject to approval by the board of directors, is open to any person employed by a company involved in or contributing directly to the production, distribution, or exhibition of television film.

Want Timing in Seconds

TFA is proposing that the new leader for tv film be graduated into seconds rather than feet, the present standard graduation for both television and theatrical leaders. Main objection to the present leader is that the 35mm footage graduation loses its meaning when reduced to 16mm and is of no practical use as an exact measurement. On the other hand, a tv leader graduated into seconds at the rate of 24 fps would not lose its value in reduction, and would provide a measurement of time more consistent with broadcasting operations.

President Ballinger, a member of SMPTE, is presently working on this development with SMPTE through Howard J. Schumaker, staff engineer, and N. R. Olding, operations engineer, of Canadian Broadcasting Company, to obtain SMPTE approval of the proposed leader as an industry standard.

Purpose of the proposed stand-

ard cue and cue mark for tv film is to eliminate the present practice of separate cueing by each tv station. Adoption of a standard marking method, TFA believes, not only will save time at tv stations but also will prevent prints from becoming damaged by cue marks.

German Lab Equipment Maker Visits Oscar Fisher Plant

☆ Karl Kindermann, president of Kindermann & Co., German manufacturer of photographic processing equipment with plants in Berlin and Wurzburg, was a recent visitor to the plant of the Oscar Fisher Company, Newburgh, N.Y., manufacturer of similar equipment in this country.

Mr. Kindermann and Oscar Fisher, president of the American firm, met during the recent 1958 Photokina in Cologne, and discussed working cooperatively in the design and manufacture of photographic processing equipment. The German concern makes extensive use of various plastics in its products, while Fisher specializes in the production of equipment made of stainless steel.

FOR PRODUCERS
OF VISUAL SELLING
IN MOTION PICTURES
SLIDE FILMS
TV COMMERCIALS



animation slide films titles telops flip cards

> lettering layout maps backgrounds retouching

color correction of packaged products

a wide assortment of type for

hot press titles

type catalogue on request

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Auricon 16mm Sound-On-Film Cameras run

QUIET AS A CANDLE FLAME!

The Auricon Camera is unique, with noiseless operation as silent proof of precision design. It runs so quietly that no heavy and cumbersome external blimp (sound-proof enclosure) is required! For fast "set-up" and dependable filming of professional 16mm talking pictures, Producers and Cameramen choose Auricon to shoot pictures synchronized with Optical or Magnetic "double-system" recording equipment, or to record "single-system" sound on the same film taking the picture.

All Auricon Cameras are sold with a 30-day money-back guarantee. You must be satisfied!

Write for your free copy of this 74-page Auricon Catalog.

AURICON

A PRODUCT OF

BERNDT-BACH, INC.

6910 Romaine Street, Hollywood 38, Calif. / HOllywood 2-0931

Auricon





CINE-VOICE II \$795.00 & UP 100 ft, Runs 23/4 min.

AURICON PRO-600 C \$1871.00 & UP 600 ft. Runs 16½ min.



JAURICON SUPER-1200 \$5667.00 & UP 1200 ft. Runs 33 min.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOTION PICTURES

SLIDE FILMS

SEYMOUR ZWEIBEL PRODUCTIONS

Inc.
11 EAST 44th STREET
NEW YORK 17, N.Y.

Annual Production Review

The Big Buyer's Guide to All Oualified Producers Appears In February, 1959! Order Now!

PICTURE PARADE

Sound Slidefilm Helps Sell New Wool Fashions for Men

☆ The Men's Wear Promotion Department of the Wool Bureau, Inc., has prepared a special sales training, animated sound slidefilm, Ramsgate to the Rescue, as part of its new program for retail stores.

The 15-minute film on new wool fashions for men is the core of the Fall 1958 sales training package designed to help men's wear salesmen increase their sales. The training kit also includes a leader's guide with complete instructions for use of the film as a discussion stimulator among salesmen, and suggestions for follow-up training. Also available are take-home leaflets for distribution to salesmen making up the training audience.

9 Cartoon Films on Health Available for Public Showing

☆ A Health Awareness Series of nine cartoon films designed to encourage interest in both personal and community health has been released by the U.S. Information Agency for distribution through United World Films.

Non-technical in character, the films emphasize the relationship between cause and effect, rather than procedures. The subjects, ranging from 8 to 12 minutes in length, are:

The Human Body, What is Disease?, How Disease Travels, Cleanliness Brings Health, Infant Care. Tuberculosis. Defense Against Invasion (explaining vaccination), Water, Friend or Enemy, and Winged Scourge (showing means of combatting the Anopheles mosquito, carrier of malaria).

Information concerning the use of these films is available from United World Films, 1445 Park Avenue, New York 29.

1,000,000 Visitors See Film About Colonial Williamsburg

Amore than a million visitors to Colonial Williamsburg, Virginia, have viewed the 15-minute motion picture, Williamsburg—The Story of a Patriot, since its premiere at the opening of the Information Center of Colonial Williamsburg on April 1, 1957.

The film, produced by Para-



Millionth visitor to Williamsburg theatre, Mrs. John Trapnell gets commemorative gift from Carlisle Humelsine, president of Colonial Williamsburg, Virginia.

31

mount in VistaVision, Technicolor and Todd-AO sound especially for Colonial Williamsburg, serves as a bridge of understanding for 20th-century visitors who come there to step back briefly into their 18th-century heritage. It is exhibited daily in two theatres at the Information Center.

Williamsburg was produced for Paramount by William H. Wright and directed by George Seaton. The script was written by Emmet Lavery, with music by Bernard Herrmann.

COMPREHENSIVE SERVICE CORPORATION



A SINGLE SOURCE FOR MOTION PICTURE EQUIPMENT AND SUPPLIES

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T EN LEADING EXECUTIVES, each representing one sector of the economy, have predicted that 1959 will be a banner year for American business. Improving conditions that began in the last quarter of '58 are expected to continue through the first half of the new year ahead. Some of the forecasters predict that the last six months will be even better.

Speaking on December 9 at the annual "Outlook for Business" luncheon sponsored by The First National Bank of Chicago to more than 1,100 business leaders were Joseph I. Block, president, Inland Steel Co.; Edward Eagle Brown, board chairman, The First National Bank; Mark W. Cresap, Jr., president, Westinghouse Electric Corp., and Donald W. Douglas Jr., president, Douglas Aircraft Co., Inc.

Also optimistic about the future were Willis D. Gale, chairman, Commonwealth Edison Co., Charles H. Kellstadt, president, sears Roebuck & Co., Franklin J. Lunding, board chairman, Jewel Tea Co., Inc., and Louis B. Neumiller, board chairman, Caterpillar Tractor Co. The oil industry was represented by Frank O. Prior, board chairman, Standard Oil Co. (Ind.) and the construction business by H. C. Turner Jr., president Turner Construction Co.

Their viewpoints are summarized by Mr. Kellstadt's opinion: "the upward forces already started are strong enough to carry the economy forward to higher levels of activity in 1960 . . . higher than in any other comparable period."

Will the film medium take its rightful place in the burgeoning business economy? New budgets approved by the American Telephone & Telegraph Co. for films on several important levels, including broad employee training projects, suggest that they will. Many other concerns, surveyed by BUSINESS SCREEN in recent weeks, have new pictures in finishing stages or on the planning boards for early '59 production. Still others are being budgeted.

It's TIME for all those directly concerned with the better and wider use of the film medium to join forces for the future.

Make your own list of resolutions for 1959 but let us suggest a few for your consideration:

1. The best product of our producers and sponsors, now current in the field (whether produced in 1955 or 1958), needs to be shown

to the men who make decisions within large and small companies throughout the world. That includes showings to leaders of trade groups and policy-makers in local, state and Federal government.

2. Support every possible means of getting such films programmed at important gatherings where such leaders meet . . . at the National Association of Manufacturers' next annual meeting, at the annual gathering of the United States Chamber of Commerce and before the leaders of the AFL-CIO. Men of this stature don't attend "film festivals" so let's cut down on expensive, self-adulation where tens of thousands of useful dollars are spent for wall decorations to please ourselves.

3. This doesn't preclude support of the international film events where the U. S. competes with other nations and where the vital problem of foreign trade is affected. The hard-working group represented by the Committee on Non-Theatrical Events (CINE) has set up effective procedures to serve the industry in this area.

4. Encourage film showings to individual companies on the highest executive levels, including the Boards of Directors. This is the responsibility of alert public relations executives within such companies as well as spokesmen for production and distribution firms.

5. Be AWARE of the enormous gains made in film distribution. That includes the potential theatrical audiences as well as public service showings via television and the nearly 500,000 16mm sound motion picture projectors in U.S. schools, churches, factories, etc.

6. As always, look to your own house for improvements: do films take too long to gestate? Shorten the time! Are we truly imaginative, really creative in every possible way? The screen is wider, the colors more brilliant and definitive, the music richer...let your thinking go wide, brilliant and richer, too!

For ourselves, we are proud of the accomplishments of 1958—of the producer groups who worked together in New York, Chicago, the Twin Cities and San Francisco and for the privilege of working with them . . . of the members of IAVA who met in St. Paul, Princeton and Washington, D.C. To all of you and to every one of our thousands of loyal readers . . . a happy, healthy and prosperous

RIGHT off the REEL

Business Leaders Predict a Banner Year in '59; More and Better Business Pictures Will Be Made



Theatre for commuters has been set up in the Main Concourse of Gra Central Terminal, New York City, for continuous showings of "The La Train," the Central's 30-minute color motion picture on railway progre The film is shown from 8:00 a.m. to 7:00 p.m. daily in a continuous pi jection machine the size of a 24-inch television screen. It tells the sto of the electronic and scientific advances of the Central and other railroad and ends with a dramatic night ride aboard the crack Early Bird freig train from Chicago to New York.

First showing of New York Central's "The Big Train" on the Mc Concourse of Grand Central Terminal is viewed by two top Cent executives: John F. Nash, vice-president, operations, and Alfred Perlman, president. In the film, Mr. Perlman presents a hard-hitt message calling for modernization of the nation's transportation poli





todern president Frank Arlinghaus greeted whibit visitors at the PRSA Conference.



ost at The Jam Handy Organization exhibit fublic relations services was Jay Getz.



Im writer-planner Oeveste Granducci repsented his Washington, D. C. firm.



bove: showing the latest in a-v equipment is Charles A. Musson of Bell & Howell.

clow: producer Robert Yarnall Richie is ctured (left) at his exhibit with a visitor.



PRSA Conference

"Great Forces Shaping Our Future" Discussed by Public Relations Men

MORE THAN A THOUSAND public relations executives from all over the country met in New York last month for the annual national conference of the Public Relations Society of America, Inc.

"The great forces shaping our future" provided the theme of the meeting as public relations men discussed the political, economic and sociological forces at work in the United States today, and the role of communications in accelerating and causing these changes.

A leading event of the three-day meeting was a film composed of interviews between United

Press International correspondents and newspaper publishers in nine foreign countries, filmed by United Press Movietone News.

The advice to the people of the United States on their international manners ranged all the way from the Egyptian view that we have been insulting and have tried to hinder the development of the Egyptian people to the Italian statement that we need only continue being as generous as we have been up until now with our friendship.

Among workshop sessions conducted at the PRSA conference were two concerned with audio-visual media: William J. Ganz, representing the Film Producers Association of New York; Arnold Lerner of the International Business Machines Company; and Richard Milbauer of Newsweek, were chairmen at a session "Utilizing Public Relations Films Effectively."

YOUR 1959 CALENDAR OF FILM FESTIVALS & MEETINGS

January 26-30, 1959

7th Annual USDA Visual Workshop. For more information contact Motion Picture Service, Office of Information, U.S. Department of Agriculture, Washington 25, D.C.

February 2-4, 1959

13th Annual Motion Picture Production Workshop, presented by The Calvin Company. Sessions will include screen illustrations, displays, talks by film producers, film users, Calvin personnel. No fee for sessions or banquet. For details write The Calvin Company, 1105 Truman Road, Kansas City 6, Mo.

February 10, 1959

First Home Fashions Film Festival. Sponsored by the National Home Fashions League, 767 Lexington Avenue. New York 21. Entries limited to 16nm films produced during 1957 and 1958 on topics in the home fashions-home furnishing field.

March 16-18, 1959

Third Medical Motion Picture Workshop, sponsored by the Veterans Administration and presented by The Calvin Company. Sessions will include screen illustrations, displays, talks by leading medical film producers and film-users.

April I-4, 1959

Americal Film Festival, Statler Hotel, New York City. Sponsored by the Educational Film Library Association, 250 West 57th Street, New York City. Films produced during 1957 and 1958 are eligible for entry. Deadline for entries: January 20, 1959.

April 13-16, 1959

National Convention, Department of Audio-Visual Instruction, National Education Association, Seattle, Washington.

April 28-30, 1959

8th Annual Convention, Industrial Audio-Visual Association, Edgewater Beach Hotel, Chicago, Illinois. Open to members only. Guests from companies eligible for membership may apply to Membership Chairman, Harold W. Doffer, Minneapolis-Honeywell Regulator Co., 2753 Fourth Ave. South, Minneapolis 8.

April 29-30, 1959

7th Annual Columbus Film Festival, Columbus, Ohio. Screenings and Festival Banquet at Fort Hayes Hotel. Films produced during 1956, 1957 and 1958 are eligible for judging, if they have not been entered in previous Columbus Festivals. Deadline for film entries: March 1, 1959. For entry form and detailed information, contact D. F. Prugh, Film Council of Greater Columbus, Memorial Hall, 280 E. Broad St., Columbus 15, Ohio.

May 4-8, 1959

85th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, Fontainebleau Hotel, Miami, Florida. Theme: "Films and Television for International Communications." Program Chairman, Garland C. Misener, Capital Film Labs, Inc., Washington, D.C.

June 9-13, 1959

Sixth International Advertising Film Festival, Cannes, France. Sponsored jointly by International Screen Advertising Services and International Screen Publicity Association.

July 25-28, 1959

19th Annual National Audio Visual Association Convention and Exhibit, Morrison Hotel, Chicago, Illinois.

Adam Hathaway, as company president, defines productivity:

"To get more of what is materially important to you, you must first produce more of what is useful to others."

A scene from "1104 Sutton Road"





A Champion among sponsors

A Library of Informative, Challenging Films Covering a Wide Range of Subjects Is This Paper Company's Contribution to Community Relations and Good Corporate Citizenship

THE CHAMPION PAPER & FIBRE COMPANY has long held a well-merited reputation for quality products among the printing and converting trades and their customers who use its fine white papers in markets throughout the world.

To the millions of persons who have viewed one or more of the five public relations motion pictures sponsored by Champion since it launched a precedent-breaking film program less than a decade ago, this paper-maker has also become a courageous spokesman of thought-provoking, timely screen fare which has stimulated countless hours of audience discussion. That objective was certainly the aim of the two most recent Champion motion pictures: *Production 5118* (a study of personal communications) and *1104 Sutton Road* (which deals with the highly debatable issue of employee productivity). Both of these films are dedicated to the simple premise of getting their viewers to think for themselves about the vital issues involved.

That the more than 14 million members of Champion's film audience have most certainly included a good many business

Complete program materials for Champion's motion picture, 1104 Sutton Road, include a Meeting Leader's Guide, bulletin posters, news releases. All of the printed pieces set a high standard for film promotion, help make the showings more effective.

leaders and other paper users who thought this progressive concern also deserved their favorable consideration as a potential supplier has been evident in its sales leadership. But there isn' a product mention or "commercial" in either of the two picture cited other than the usual sponsor credit title.

Public relations is definitely a guiding force in Champion's basic philosophy. Its former public relations director, Dwight J Thomson, under whom the film program was initiated in 1949 has since assumed a larger role in the office of the president a executive vice-president for personnel and public relations R. Calvin Skillman, now in charge of the company's departmen of public relations at the Hamil- (Continued on the next page





"I'm just part way up the totem pole-right in the middle all the time. What can I do?"

-Foreman, "1104 Sutton Road"

"Produce! Produce! That's easy to say when all you have to do is push people around . . ."

-Worker, "1104 Sutton Road"

"I want my husband to paint the kitchen and lots of things. But they work him too hard at the factory. They don't appreciate him. They don't pay him enough. He should fight for what's coming to him. Believe me, I could tell them a thing or two."

-Wife, "1104 Sutton Road"



A Champion among sponsors:

(CONT'D FROM PRECEDING PAGE)

ton, Ohio headquarters, was the company's representative who supervised the film program at its outset. He continues to give active, aggressive leadership to both production and film distribution.

The initial stimulus for an expanded film activity dates back to that eventful day in 1949 when president Reuben B. Robertson, Jr. suggested that Champion replace its outdated sales film (Paper Comes to Life) with a new public relations motion picture. Three ideas were submitted by p.r. executive Cal Skillmanand all three were accepted.

The film project was assigned to Public Relations and a survey of film producers undertaken, the prime objective being to select a company qualified from the dual viewpoint of facilities and experience. Wilding Picture Productions, Inc. won the assignment.

These "first" three motion pictures covered three highly-diversified fields:

1. Good Business was created to deal with Champion's relations tives on the screen was preceded by months of research by Wilding writers Sam Beall (Deep Roots and Paper Work) and John Davenport (Good Business). Personal interviews with church and community leaders, with Champion officials all down the line and attendance at a six-week company sales training course, gave these experienced writers the essential insight and know-how which went into their first scripts. These mss. were tape-recorded and then presented to Champion personnel in all divisions for comment and approvals.

Shooting on all three pictures began in Wilding's Chicago studio in June, 1952; location sequences in the Carolinas, Texas and Ohio and in printing plants around the country also were filmed through five months ending in October of that year. Deep Roots became a 30-minute color film which, despite Champion's restrictions on

> 1104 SUTTON ROAD

with its friends and neighbors as a company - to show the human values inherent in a good business. Its intended audience was industrial and community groups. The theme exemplified Champion's own philosophy on its responsible role in community relations "as a practitioner of the profit system and a believer in the benefits of industrial democracy."

2. Deep Roots, which turned out to be the keystone film in this trilogy, told of changes in the South's agricultural patterns which followed the discovery and application of pine in paper-making. Champion had turned to small woodlot owners in the rural South, taught them scientific tree farming and turned neglected acres into cash crops. Portrayed through the story of a typical Southern family, Deep Roots was to show the results of cooperation between an industry and the people whom its program affected.

3. Paper Work was the single picture which directly involved the company's finished products, depicting the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences.

The achievement of these objec-

audience types, has been shown to 58,855 audience groups, totaling 4,387,977 persons by Dec. 31, 1958. It made its debut in 1952.

Good Business and Paper Work, both 30-minute color films, have also earned enviable audience records. The former had 31,493 showings to 3,039,745 persons by Dec. 31; Paper Work recorded 40,403 showings to 3,791,965 persons at the same date. All three films were given to Modern Talking Picture Service, Inc. for national distribution via that company's 28 regional film exchanges.

It was an auspicious beginning.

· Fortified by its favorable experience on these three "conventional" themes, Champion's progressive philosophy took the company a giant step forward in its film concepts. Important clues to this acknowledgment of "corporate citizenship" have been expressed by president Robertson:

"To many people a corporation is inanimate—it is without feeling,

KLING PHOTO CORPORATION

257 FOURTH AVENUE, NEW YORK 10, N.Y. . 7303 MELROSE AVENUE, LOS ANGELES 46, CALIF.



A Tribute to Our Customers

In recent years the ARRIFLEX has become the most successful professional motion picture camera. Its many superior features and outstanding advantages which contributed to its success have been enumerated in a series of advertisements, published over the years in the trade magazines.

Every camera is only a tool, a means to an end, the end being the picture it is to make. To produce a picture of optimum quality, with the least amount of effort, in the shortest possible time and at the lowest cost -- that is the task in which the ARRIFLEX distinguishes itself in the opinion of people who are best able to judge: the ARRIFLEX users.

In some of our previous advertisements we have already featured many of our customers who use and love the ARRIFLEX. They were selected from a long list of well-known firms, institutions and governmental agencies. Now, we are paying a special tribute to another very important group of ARRIFLEX users: the film producers. The fact that so many of them have chosen the ARRIFLEX for so many of their successful productions is incontrovertible proof that the ARRIFLEX has become the most important camera in the field.

We thank the producers listed for providing us with the information for these pages. It is our intention to publish a similar list next year and for many more years to come. Therefore, would those of our customers who did not answer our questionnaire on time, or who are not on our list, please write to us, so that we may be sure to include them in our next series?

The engineering and production staff of the ARRIFLEX factory join us in saluting these and all our other customers and thank them for the confidence placed in our equipment. All of us pledge to continue our best efforts to keep the ARRIFLEX what it has been acclaimed to be: the most desirable and successful tool for the motion picture industry.

KLING PHOTO CORPORATION

Paul Klingenstein President

The theme idea of "corporate citizenship" kept recurring in the company's thinking.

The result was a "film story within a story." Production 5118

The company's latest motion picture, 1104 Sutton Road, a 30-minute production in Technicolog (and its fifth made by Wilding), is based on a theme that can start

"DEEP ROOTS"

30 minutes • color

• This dramatic narrative shows



"I'm just part wa in the middle all

"Produce! Produc all you have to do

"I want my husba lots of things. Bu. at the factory. T They don't pay h. for what's coming could tell them a

NEW ENGLAND

BOSTON UNIVERSITY PHOTO SERVICE Boston, Moss. CAMPBELL FILMS Soxtons River, Vt.

*Rehabilitation Program *All University Affairs Your Job with Grand Jimmy Golden

The Spelman Story

The Perkins Story

Beneath The Elms

Half A Thousand Years

The Right Instruction The Dartmouth College Case 195B

Profile of a University The Greatest of These People Helping People Where There's a Will

The Magic Charm of Austria's Wonderland The Fabulous Mystery of Modern Turkey The Charm of Sweden

The City of Bremen Russia Today Mexico

Harnessing the

The Golden Key

Museum Man

Salesmanship

A Governor's Day From These Ashes

Outdoor Adventure

Prof. Vacuum Cleaner

The Camel Who Took a

The Five Chinese Bros.

Curious George Rides

Revere The Physical Universe

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A Bike

Midnight Ride of Paul

MAGNA FILM PROD. Child Alone Watertown, Mass. Xmas Scenes in Boston

ROLAB STUDIO Sandy Hook, Conn.

CINE-VIDEO PROD.

Milford, Conn.

DOUGLAS PROD.

Meriden, Conn.

SLEEPING GIANT FILMS Hamden, Conn.

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ROY WILCOX PROD.

Meriden, Conn. MIDDLE ATLANTIC

> Minesweeping **Explosive Cutters** IFR Enroute & Terminal Procedures

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AMERICAN FILM

PRODUCTIONS

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ATSION PROD. New York, N.Y. JOHN BRANSBY PROD. The St. Lawrence

New York, N.Y

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Dartmouth College

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R.C. Diocese, Hartford Independent Prod. General Electric Co

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DEMBY PROD. INC. New York, N.Y. DE FRENES COMPANY

Philadelphia, Pa. School

EDITORIAL FILMS New York, N.Y. **CHARLES ELMS PROD** New York, N.Y.

WALTER ENGEL PROD. New York, N.Y. FARRELL & GAGE

FILMS New York, N.Y.

FILM GRAPHICS INC. New York, N.Y.

THE FILM SELL New York, N.Y.

FORDEL FILMS, INC New York, N.Y. FORMA ART New York, N.Y WM. J. GANZ CO. New York, N.Y. GERALD **PRODUCTIONS** New York, N.Y.

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U.S. Information Agev U.S. Information Agey

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E.R. Squibb & Sons

Forma Art

Gaines Dog Research

Smith-Kline & French

Smith-Kline & French Universal-International

Dist. Corp. of America Cameo Productions Raven Films Corp

America's Most Successfu



picting the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences. The achievement of these objecto this acknowledgment of "corporate citizenship" have been expressed by president Robertson: "To many people a corporation

is inanimate—it is without feeling,

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DAVID PIEL, INC. New York, N.Y.

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The theme idea of "corporate citizenship" kept recurring in the company's thinking.

The result was a "film story within a story." Production 5118

The company's latest motion picture, 1104 Sutton Road, a 30minute production in Technicolor (and its fifth made by Wilding), is based on a theme that can start

"DEEP ROOTS"

30 minutes • color

This dramatic narrative shows



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New York, N.Y.

TELIC, INC.

New York, N.Y.

TRI-J FILMS INC.

Producer

ROBT. YARNELL RICHIE Areas of Promise New York, N.Y.

Decision Metals, Mills & Men WARREN R. SMITH Pittsburgh, Pa.

SOUND MASTERS, INC. New York, N.Y.

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Was it Rain

Floor Show

The Story of U **BILL STURM STUDIOS** Boston Herald Traveler Herald Financial Pages New York, N.Y. Sunday Herald TV Sec. Traveler Women's Pages

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Washington, Shrine of

Sang of the Iran Road

Shipboard Cargo Gear

American Patriotism

Grid Navigation

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Conquered Africa

Eye-Witness Report

The New U.S. Royal

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Torture Testers The Tire That

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Master

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Martin L. Hall Co.

Victor Coffee (Live)

TRANSFILM INC. U.S. Steel TV New York, N.Y. Commercial TRIDENT FILMS INC. 14 Loop Films for U.S. New York, N.Y. Pavillion at Brussels Symphony Across the

Stabilizer

New York, N.Y. VAVIN. INC. France For Fun, series New York, N.Y. Innocents Abroad Mantici Intersia Party at the Potters 5 films an Morocca Various Shorts in series

ROGER WADE PROD. New York, N.Y.

ACE WILLIAMS TEMBO **PRODUCTIONS** New York, N.Y.

WONDSEL, CARLISLE & DUNPHY New York, N.Y.

Pipeline of Progress Research in Steel Mellah Eliahus House

Productions Filmed with ARRIFLEX

Amer. La Pipeline Co. U.S. Steel World ORT National Educ. TV Pittsburgh Steel Molecules Mean Money Light Oil Plant Koppers Co. Koppers Co. us a Little Bit More John Kane Hospital WOFD-TV Speechless by Mistake Amer. Tel. & Tel. Co Amer. Tel. & Tel. Co. Assignment Venezuela Creole Petroleum

N. Y. Central R.R Sun Oil Co Olin Mathieson U.S. Navy

Dresser Industries

Olin Mathieson McLouth Steel U.S. Golf Assoc. United Fndn. of Detroit United Fund of Greater Lima, Ohio United Fund of Berks County Self Produced James T. Chiruro James T. Chirurg

James T. Chirurg James T. Chirurg James T. Chirurg

New Holland Machine New Holland Machine New Holland Machine New Holland Machine

Armstrong Cork Co. Armstrong Cork Co. Armstrong Cork Co. Sperry-Gyroscope Co.

B.B.D.O.

Office of U.S. Camm. to the Brussels Fair U.S. Information Agev

Kendall Oil Refining

French Gav. Tour. Off. Am. Soc. of Travel Ags. Piazza Montici French Wind Comm. Moroccan Govt. Reader's Digest, Life, Sports Illustrated Baltimore & Ohio R.R.

Assoc. Rr's, N.Y. U.S. Navy

U.S. Air Force Mutual Buying Corp

Rayon Institute Arrow Shirts AVISCO TV Release

TV Release Sun Oil Co. U.S. Rubber Co

Continental Can Co.

SOUTH ATLANTIC

Producer

Sponsor

FEATURE STORY FILMS Clermont, Fla.

FLORIDA FILM PROD. Corol Gables, Fla.

Playland of the Seaway Wild Women of Wongo

Forward March

Mr. Withers Staps The Clack Crashing The Water Barrier Chevy Dinah Shore

Productions Filmed with ARRIFLEX

Show Ford Mator Co. Show Pabst Blue Ribbon Beer Commercials L. Welk Commercials Climax Commercials The Official Orange Bowl Annual Film Champs of the Alcan

PAUL R. ILYINSKY An American Tradition Palm Beach, Fla. Great Moments of the Dance

MONUMENTAL FILMS The Magic Switch Baltimore, Md.

The Magic Cylinder Keep Maryland Beautiful Strikes and Spares TV Commercials for:

TV Commercials for:

Denise Darcel Spats Field of Corn Spots

lenny and The Chimp

Gateway to the Moon

Television Girls

A Dozen and One

Numerous TV Film

Heart of a Stranger

Gunnery & Tactics in

Air to Air Gunnery

That They May Have

Air to Ground Gunnery

The F100A

Crossroads

Commercials

SCOPE, INC. Coral Gables, Fla.

SHAMROCK STUDIOS Winter Park, Fla.

SOUNDAC PROD Miami, Fla.

WASHINGTON VIDEO PRODUCTIONS, INC. Washington, D.C.

FRANK WILLARD PRODUCTIONS Atlanta, Ga.

NORTH CENTRAL ATLAS FILM CORP.

Oak Pork, III. RUSSELL R. BENSON

PRODUCTIONS Indianapolis, Ind.

Toward the Summit A Place To Go

> The Silver Dollar Story In the Culver Tradition

On The Edge of History

Surgical Technique of Chemopallidectomy

THE CALVIN CO. Kansas City, Ma.

Your Finest Hour Marlex

Alexandria Bay, N.Y.

Sponsor

Chamber of Commerce Tropical Pictures, Inc.

Paul Alley Productions Marathon TV (Socony-

Van Praag Production Van Praag Production Van Praag Production

Van Praag Production Van Praag Production Orange Bowl Com.

Van Praag Production

U.S. Natl. Guard Assoc Mr. Frank Hale and Imperial Dancers Black & Decker Mfg

Coastal Foods State of Maryland W. B. Doner Co. Natl. Brewing Co., Baltimore Fed. Sav. &

Loan, Koester Baking Delta Air Lines, Texaco

Copeland Sausage, Regal Beer, Corona Beer, Seaview Indus. & Vazol, **Brown Associates**

Fleischman's Margarine Color Conversion Corp. Cole Enterprises Hal Carrington Royster Fertilizer

Christian Children's Fund, Inc.

Direct Distance Dialing Southern Bell Tel. Co.

U.S. Air Force

U.S. Air Force Riley Memorial Edn.

Crossroads Rehabilitation Center **Denison University** Denison University United Fund of Greater

Indienapolis Grinnell College Culver Military Academy Western College for Dr. C. Basil Fausset, neuro-surgeon, Indian apolis

Chemagro Corp. United Fund Phillips Petroleum



America's Most Successfu

picting the versatility of paper as a raw material. Primarily a sales film, it was to be aimed chiefly toward customer audiences.

The achievement of these objec-

to this acknowledgment of "corporate citizenship" have been expressed by president Robertson: "To many people a corporation

is inanimate—it is without feeling,

THE CALVIN CO. Konsas City, Mo. (Continued)

CAVALCADE PROD. INC. Lake Zurich, III. CENTRON CORP. INC. Lawrence, Kansas

CHRISTENSEN-KEN-NEDY PRODUCTIONS Omoho, Neb. CINEFONICS INC. Morton Grove, III

COLMES-WERRENRATH PRODUCTIONS, INC. Chicago, III.

JOHN COLBURN ASSOCIATION, INC. Wilmette, III.

COMMERCIAL FILM COMPANY Western Springs, III CONDOR FILMS, INC. St. Louis, Mo.

CORONET INSTRUC-TIONAL FILMS Chicago, Ill.

Gold Rush Days Christmas on Grandfather's Farm The Vikings and Their Explorations Edgar Allan Poe The War of 1B12 Launching the New Government Amer. Literature: The Westward Movement Report From Spain THOMAS COUNTRY-Operation Man High The Human Side

MAN FILM PROD. & CONTINENTAL FILMS Minneapolis, Minn.

Adams Ranch In the Middle The Grepevine Processing Nuclear Reactor Fuels & Wastes The Perennial Guest The Greatest Gift Exploring God's Wonders Transportation By

Contract Maintenance

Our Big Issue

Cook Calling

ments

Ski Tricks

est Game

First From Space Guys and Dials

A New Look at Instru-

Starting With Sears

Muscles of Control

Non-Root Follier Feed-

Windows to the Future

1960 World Premiere

The Magic Circle
The Third Assembly

Tomorrow is Now

Grain Car Unloader

Polo, the World's Fast-

Colonial Fam. of New

U.S. Expansion: Texas

Boy of a Frontier Fort

Instant Electric Copying

Bright Warning

Investing in Your

Choosing Games for

Future

Powder to Plane Great Story of Corn

ing of Plants TV Commercials for:

Union Carbide Dow Chemical Co. Scripture Press

Phillips Petroleum

University Films University Films

New Vision Foundation McGraw-Hill Book Co.

U.S. Air Force Omaha Development Council

Cook Electric Co. Army Ballistic Missile Air Research & Dev. Air Research & Dev.

Sears, Roebuck & Co. Fisher Governor Co. Atomic Energy Comm.

Norge Washer & Dryer **Evinrude Motors** Continental Can Co. Aeroquip Corporation Funk Bros. Seed Co. J.I. Case Co. Johnson Motors Lutheran World Fed. Minneapolis-Moline Co. Link Belt Co. Oak Brook Polo Club

*IRM Newsreel Film Counselors, Inc. TV Commercials for: Reminaton Rand

The French Revolution Coronet Instruc. Films Napoleonic Era Coronet Instruc. Films Brehms and His Music Coronet Instruc. Films Boy of Renaissance Coronet Instruc, Films Italy Liszt and His Music Coronet Instruc. Films Leonardo Da Vinci Coronet Instruc, Films Coronet Instruc. Films Simple Plants, Bacteria

Midnight Ride of Paul Coronet Instruc. Films Revere Mother Goose Rhymes Coronet Instruc. Films Coronet Instruc. Films The Sea: Background for Literature The Wide Wide Sea

Coronet Instruc, Films Coronet Instruc, Films U.S. Expansion: Oregon Coronet Instruc. Films Coronet Instruc. Films Coronet Instruc. Films Coronet Instruc. Films

Coronet Instruc, Films

Coronet Instruc, Films

Coronet Instruc. Films Coronet Instruc, Films Coronet Instruc. Films

Coronet Instruc, Films

N.B.C. C.B.S. Conquest TV Minn, Dept. of Welfare Minn. Mining & Mfg. Minn, Mining & Mfg. O'Neil-Irwin Mfg. Dunwoody Industrial Institute American Family Inf.

CUMMINS PROD. Chicago, III. WILLIAM E. DENEEN Huntington Woods, Michigan

San Francisco Job Salety The Touch of His Hand Threshold of Terror

> The Heart of a Man The Little Ones

Theiland, Land of Rice This Land Australia Indonesia, People of The Islands Manual of the Phillip-

Operation Giant

Glacier Natl. Park **EMPIRE PHOTOSOUND** Empire on Parade Out of the Earth Minneopolis, Minn. Men Sometimes Conquers Sales Secret

Phosphate, The Living Mineral A Promise **TV** Commercials

IRVIN W. LA RUE INC. Chicago, III.

TV Commercials Transposition of the Great Vessels Care & Sterilization of Surgeons Gloves Machine Mimics Man Heminephro-Ureterectomy of a Double Kid-

The Operating Microscope in Otologic Surgery An Operation for Cure Dr. V.J. O'Conor of Vesicovaginal Fistula Fire and Explosion Hez- Abbott Laboratories ards from Flammable

EDWARD FEIL PROD. Cleveland, Ohio

FENTON MC HUGH PROD. Evanston, III.

FILM ASSOC, OF MICH. Detroit, Mich.

FILM ARTS PROD., INC. Milwaukee 4, Wis.

FILM PRODUCTIONS Minneapolis, Minn

GAMMA GROUP Evanston, III. GRAPHIC PICTURES Chicago, III.

Anesthetics

High Speed Roll Former *With Heart to God end Hand to Men A College Meets a

Challenge The Art & Beauty of Cashmere A Penny Saved Milprint Makes The

Difference From Start to Finish Susan's Show *Twice for the Money *Facts About Strofoam *Workmen of Wheels

Junior Chamber of Comm. National Convention

Challenge of Change June Pastures in January Shikar (Indian Tiger Hunt) The K Loa

Production on the Farm Paper in the Making The Meadowdale Story How to Watch a Race

The Story of Crude Time in Balance *Partially Arriflex

Chicago Motor Club U.S. Post Office The Pontifical Inst. The Pontifical Inst. for Mission Exten. The Pontifical Inst. for Mission Exten. The Pontifical Inst. for Mission Exten. The Udvlite Corp. The Udylite Corp.

The Udylite Corp. The Udylite Corp.

The Udylite Corp. Great Northern Railway Great Northern Railway Intl. Minerals & Chem. St. Paul Jr. League & Natl. Hemophilia Fdn. Franklin Mfg. Co. Intl. Minerals & Chem. Corp., Phosphete Div. Farmers Union, Central Exchange Farmers Union, Central Exchange Great Northern Railway Deknatel

Becton, Dickinson Co.

Baxter Laboratory Dr. K.S. Barber

Dr. George Shambaugh

The Cyril Bath Co.

Salvation Army of Greater Cleveland Fenn College Dalton of America

Credit Union Natl. Ass. Milprint Div. of Phillip Morris Inc. Johnson's Wax CBS TV Network Dow Chemical Dow Chemical Massey-Ferguson Trac-Pepsi-Cola

Central Cooperative Cunningham Hay Conditioners Amer. Express Co

Kellogg Switchboard and Supply Company Visking Corp. St. Regis Paper Co. L.W. Besinger & Assoc Meadowdale Intl. Raceways Globe Oil & Refin. Elgin Watch Co.

roducers Choose ARRIFLEX!

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"DEEP ROOTS

30 minutes • color

This dramatic narrative shows



"I'm just part wa in the middle all

"Produce! Produc all you have to de

"I want my husba lots of things. Bu at the factory. T They don't pay h for what's coming could tell them a

THOMAS GREEN PROD. Elgin, III.

Park Ridge, III.

HARVARD PROD. INC.

INDUSTRIAL MOTION

KELLY-ZAHRNDT-KELLY

LEWIS & MARTIN FILMS

PICTURES

Cleveland, Ohio

St. Louis, Mo.

Kenasha, Wis.

Dayton, Ohio

Chicago, III.

MIDWEST FILM

FRED A. NILES PROD.

PARAGON PICTURES

Evenston, III.

STUDIOS

Chicago, III.

PRODUCERS FILM

REGAN FILM PROD.

BILL SNYDER FILMS

Forgo, N.D.

STUDIOS

Chicaga, Ill.

Chicago, III

MUSEUM

KENOSHA PUBLIC

KENT FILMS, INC.

Producer

Camp Lincoln for Boys Camp Lake Hubert for Ireland! Delight and Dilemma

Materials Handling

New Methods

Now Hear this

Stonegate

Productions Filmed with ARRIFLEX

Fred Rogers Fred Rogers Bill Adams

The Bantam Method in

Schield Bantam Co.

Acceptance S.A. Newsreel Manufacturing C.S. Johnson Co.

Giant on the Industrial's 152

New Face for Casey Memo the Winning Contractor The Finishing Touch The Wean Flying Press

Safe Packing Points for Progress Spain and Portugal England Proclaim Liberty Week End for Peggy The Story of the

U.S. Mail Sound for Survival Electronic Counter-Lift Safely Many - Some of the largest and smallest companies in the country

Brunswick-Balke-Collendar Corn Products Refineries Lion Oil Co. Lions Intl.

Kellogg Intl. Shoe Co. True Facts The Silent Enemy The Factual Fable Rx Increasing Profits from Sausage & Curing

Food Storage Food Preparation Food Servina Kaiser Curtain Wall Kaiser Dome Seven Million Miles of White Power Ravenswood Edsel in Action

Detroit, Mich. **GEORGE RYAN FILMS** Hat Breads Round linneapolis, Minn. The Clock Misc. TV Commercials SIGNAL FILMS

To The Neighbors Kansas City, Mo. Farmer With a Future Big Family

North Dakota, The

Changing Picture Melroe Method The Davis Story

Modern Hydraulics, Inc. C.S. Johnson Co

Sponsor

C.S. Johnson Co. Stephens-Adamson

Industrial Filter & Pump Mfg. Co Special Trans. Comm of Ohio Railroad Euclid Div. of G.M.C.

Sprayon Products Wean Equip. Corp United Van Lines United Van Lines Kenosha Museum Kenosha Museum Kenosha Museum Amer. Sunday School Forward, Inc. Gordon Productions U.S. Post Office DuKane Corp.

U.S. Air Force U.S. Post Office McCann-Frickson Inc.

C.L. Miller Co. Ridaway Adv. Lions Intl. Leo Burnett Co. Krupnick & Assoc Motor Wheel Corp. Rust Oleum Corp. A.E. Staley Mfg. A.E. Staley Mfg.

U.S. Navy U.S. Navy U.S. Navy Kaiser Alum. & Chem. Kaiser Alum. & Chem. Kaiser Alum. & Chem. Young & Rubicam

Edsel-Ford Motor Co.

Betty Crocker-Gen. Adv. Agencies, Inc. American Red Cross

Consumers Coop Herald of Healing

Greater North Dakota Association Melroe Mfg. Co. N.D. Republican Party The First Twenty Grain Terminal Assoc. Let's Go To The Village Childrens Vill. Assoc. TELECINE FILM Chicago, III.

Producer

STUDIOS

TRESSEL STUDIO

Chicago, III

Productions Filmed with ARRIFLEX Zoo Parade series World Safari series

NBC-TV NBC-TV Great Enterprises Chicago Met. YMCA Ideas and Film The House That Universal Thermo-Research Built Panel Bill's Better Breakfast Cereal Institute Chicago Youth Rally Coca-Cola Co. Consolidated Book

Publications

Preserve

Atomic Energy Comm. Atomic Energy Comm.

Lithographic Tech. Fdn.

Lithographic Tech. Fdn. Lithographic Tech. Fdn.

Lithographic Tech. Fdn.

Lithographic Tech. Fdn.

Lithographic Tech. Fdn.

Standard Car Truck Co.

Jewish Fed, of Metro.

Chicago Dept. of Public Welfare

Dept. of Public Welfare

Funk Bros. Seed Co. New Idea Farm Equip.

Keystone Steel & Wire

Keystone Steel & Wire

Sears- Roebuck Fdn.

Ft. Frances Cham, of

McCook, Ill. Fire Dept.

Westinghouse Electric

Tex. School Safety

Waco United Fund

Louisiana State Univ.

Tyler Pipe & Foundry

Medical Plastics Lab.

San Angelo Indus. Inc.

Southwestern Bell Tel.

Fish Engineering Corp.

Documentary - Unspon-

Southwestern Bell Tel.

Univ. of Chicago

Coronet Films

Coronet Films

Coronet Films

Lathing Fdn. of

Chicago

Services

Assoc.

sored

Cook County Forest

Sponsor

Cobalt 60 Reloading Thickness Gauging Outdoor Education

Cooking Magic

Paper Troubles Half Tones Surface Plates Deep Etch Plates Handling Plates on the Press The Sunny Rock Atomic Primer Edgar Allan Poe Gas Laws Conservation of Energy

Extra Dividends UNITED FILM AND Because Men Dream RECORDING Chicago, Ill. As Ye Know Stranger in the Family Quality House

THE VENARD ORGAN-4-H Here and There Here & There with FFA Peoria, III. Steel Wire In Agricul. Steel Wire In Indus.

Something to

Crow About

VERN WESBY ADVEN. Gateway to Adventure FILMS Chicago, III. McCook Firemen in Action Alaskan Adventure

Polar Bear Adventure VIDEO FILMS TV Clips for Welk TV Show

Detroit, Michigan SOUTH CENTRAL

CONTINENTAL FILM

Chattanooga, Tenn.

IDEAS ILLUSTRATED

Dallas, Texas

PROD.

Self Produced Self Produced Plymouth Div.

Rock City Gardens Fontana Village Govt. The Eighth Wonder

Change of Pace Full Measure The Bus and Us

The Answer The Next Hundred Years A Better Way

The Wizards of Oz San Angelo Story Fort Worth Story Fuels for Arentina Folksinger

City In The Sun The Third Crusader

KEITZ & HERNDON Dr. Pepper Dallas, Texas

KENT LANE FILMS Louisville, Ky.

JAMIESON FILM CO.

Dallas, Texas

Confession TV show

Various TV Spots Theatre Trailers
Lone Star Gas TV Series

Standard Oil Road Test *That Word Progress *The Eighth Lively Art *Partially Arriflex

Chance Vought Aircraft

Confession, Inc. Humble Oil & Refining Dr. Pepper Co.

Lone Star Gas Co. Standard Oil of Ind. General Electric Co. General Electric Co.



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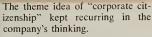
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BUSINESS SCREEN MAGAZINE

roducers Choose ARRIFLEX!



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30 minutes • color

Sponsa

This dramatic narrative shows

Productions Filmed with ARRIFLEX Producer Search for Well-Flo NEW WORLD PROD.

lidential

nosis

Stand By

Hypnotism Con-

Experiment Perilious

The Immoral Mr. Tease

Childbirth under Hyp-

Tools of Telephony

Ball Fracturing; Frac-

Center of Hollywood,

Horizons Beyond

Assist Procedure

Proof of Reliability

Welcome to Music

Dollars by the Bag

California Color

Public Service

Down to Earth

Equipment

One is Too Many

Minuteman Ground

Ten Film Trailers

on Your Career

Fiat Commercials

Jerseymaid Com-

Project II

Beautiful

N.O.T.S.

Business

Economy Run Calif. and Its

Natural Resources

Curves and Figures

Report to Employees

Ditching Techniques

Choice in China

Mankind is my

TV Spots for:

High Sierra

Disneyland

TV Spots

Trails End

Lifestream

Living Waters

The Size of a Smile

Story of Profit-Sharing

Hawaiian Travel Films

Wine and its Blessing

FREDERICK K. ROCKETT Let's Keep America

Dangerous Life

Sixteen 27 min. Films

Signal Oil Commercials

Story of Boron, Youth

No. Hollywood, Cal.

PAD PRODUCTIONS

W.A. PALMER FILMS

PARTHENON PICTURES

San Francisco, Cal.

Hollywood, Calif.

Hollywood, Calif.

RARIG MOTION PIC-

RILEY JACKSON PROD.

Hollywood, Calif.

RIVIERA PRODUC-

San Pedro, Calif.

Hollywood, Calif.

TELEPIX CORP.

Hollywood, Calif.

PAUL TERRY PROD.

THEATRE OF LIFE

Hollywood, Calif.

VISION, INC.

PROD.

Spokane, Wash.

GENE K. WALKER

San Francisco, Calif.

San Fernando, Calif.

FRANK W. VAIL PROD.

San Francisco, Calif.

TIONS

COMPANY

INESS

TURE CO.

Seattle, Wash

PICTURES FOR BUS-

Doly City, Calif.

Lane-Wells

Self Produced

Sponsor

Self Produced Self Produced Self Produced

United Bay Area Crusade Western Electric Co.

Amer. Tel. & Tel. Co.

B.J. Service Scott Buick

Western Gear Corp. Bilan Productions Treasure Pictures Caminol Oil Co. WRCV-TV Pacific Coast Assoc of Pulp & Paper Mfrs. United Good Neighbors Boeing Airplane Co.

Wash, State Health Department Weyerhaeuser Timber TV Syndication Signal Oil Co. of Cal. Fiat Motors Jerseymaid Milk Prod.

Seven Up Training Film Seven Up Cinema Guild

> Richfield Oil Corp. Richfield Oil Corp.

> Richfield Oil Corp.

E.K. Williams Co. Kaiser Steel Corp Lockheed Aircraft Corporation U.S. Navv U.S. Air Force Amer. Fine China Guild

Cleveland United Indianapolis United Fund Sears Roebuck & Co. American Health Studios, Mickey Mouse Club, Mattel Toys

Self Produced Canyon River Self Produced Lo, The Indian Theatre of Life

New Magazine of the Pathe News Inc.

> Leo Diner Films Warner-Pathe News Vision, Inc.

Standard Oil of Calif. East Bay Municipal Utility District Wine Advisory Board

Toronto, Ontario REAL BENOIT FILM PPOD Montreal, Quebec

PETERSON PROD

Calgary, Alberta

MOTION PICTURE

Toronto, Ontario

CENTRE LTD.

The Lost Missile Many TV Shows

Productions Filmed with ARRIFLEX Sponsor Love and Marriage Colgate-Palmolive Co Ful O Pep Story Quaker-Oats Co. Quaker-Oats Co

The Egg Factory We'll Take The High Road What's In It For You

Faces of Alaska

Cigarettes

Fables of LaFontaine

Good Year, Rothman

Alaska-Nature's

Amer. Road Builders Association Oil & Gas Journal

Spenard, Alaska CANADA

Producer

JERRY WARNER &

Hollywood, Colif.

ASSOCIATES

PRODUCTIONS

ALASKA

Hollywood, Calif.

THE SHIELDS PROD.

S.W. CALDWELL LTD. Toronto, Ontario

> Quarrie Operation Star Weekly Central Circle The Broken Doll

CHETWYND FILMS LTD. Toronto, Ontario

JACK CHISHOLM FILM PROD. LTD. Toronto, Ontario

3 Film Stories in Spain The Big 2, The Claim Stakers The Blind River Story Mine Makers

World of Silence

Sellarama

FLETCHER FILM PROD Waterway Holiday Toronto, Ontario A Life to Give, Death

of a Christian, The Royal Door, Private Invitations Living With a Handicap It Makes Sense Thrill Driver Shipmates

From the Four Corners This is Canada TV Commercials for:

KLENMAN-DAVIDSON Now That April's Here PROD. LTD. A Home of Their Own Toronto, Ontario

MASTER FILM STUDIOS Oil Is a Scientific Business Gas Line East

> Stampede Stop-Over Alberta-Province of Opportunity Meet Your Gas Company Valley of the BOW A Chance in Sight

His Crucible Made In Heaven A New House for God Accredited to Canada House on Barracks Hill A Matter of Taste Novelty, Utility and

Aluminum Oil Cans TV Commercials for:

Gaudart Prod. Young & Rubicam

Canada Crushed Stone Cockfield, Brown National Film Board Ontario Safety League & Attorney-Generals Canadian Broadcasting

Ontario Dept. of Mines Joy Machinery Co., Ltd. Canadian Ingersoll Rand Co., Ltd. Theatre Confections Ltd.

Canadian Broadcasting

Ontario Govt. Dept. of Travel & Publicity Canadian Broadcasting Canadian Broadcasting

Canadian Broadcasting Dunlop-Canada Ltd. Dunlop-Canada Ltd. Navy League of Baptist World Alliance Theatrical Canadian Mental Health Assoc., United

Appeal for Toronto. Interntl. Film Dist. Mentally Retarded Children Imperial Oil Ltd.

Trans-Canada Pipe Lines Self Produced Calgary Power Ltd.

Canadian Western Natural Gas Company Calgary Power Ltd. Canadian Institute for The Blind Anglican Church Anglican Church

Canadian Broadcasting Kelloggs of Canada, Ford Motor Co., Lever Bros., and others.

Wm. Birke Productions Canadian Broadcasting

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America's Most Successful Producers Choose ARRIFLEX!

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porate citizenship" have been expressed by president Robertson:

sympathy, or interest in what takes place around it—a rather impersonal creation with its eye primarily on the balance sheet. However, to others a corporation is more—much more.

"It reflects the personality of those who guide it. It is, in fact, a citizen of the community in practically every sense of the word, with the exception of the right to vote. Between those two views we may find the status of practically every corporation. By its own course of conduct a corporation is placed somewhere along the scale between the inanimate and the good corporate citizen."

An enthusiastic spokesman of better personal communications all along the line; in business, the community, government and individual relations, president Robertson's image of a good corporate citizen's responsibility for taking an active role in what it believes to be a general public need became the theme of Champion's fourth picture in this public relations series—a film on communication.

That film, Production 5118, is easily one of the most discussed, and most "profitable" picture ventures ever undertaken by an American company. It has won six awards, including that of the Freedoms Foundation. It has developed a continuing flow of "fan mail" from its viewers and these include many company presidents and other top executives.

And to date, it has enjoyed (under tight audience restrictions which exclude television showings) 68,993 showings to 2,909,023 viewers. There probably isn't a single person among these who hasn't been stimulated to some kind of reaction to 5118. A controversial ending has been well received by 80% of its viewers; about 20% have expressed some very positive sentiments that the ending should be changed. But the vast majority of those who have seen this picture and commented on it in stacks of letters have praised Champion's courage and imagination in the handling of a topic which is much discussed but has had all too little done about it -at least on the screen.

The story of *Production 5118*—and the decision to follow a broader course in Champion's film concepts which made this film possible—began on May 22, 1954. The theme idea of "corporate citizenship" kept recurring in the company's thinking.

The result was a "film story within a story." Production 5118

presents significant episodes within the life of one Philip Baxter, president of a corporation (mythical but very much "alive") and it interprets the actions of its principal characters through imaginative episodes in which the actors sometimes impersonate the characters of the story and sometimes discuss the roles they portray.

What Production 5118 aimed to achieve was the stimulation of thoughtful discussions among audience groups on their own communications problems. You get an idea how widespread that result has been through just two of many thousands of audience comments like these:

"The effect on the audience was electric. After they caught their breath there was a full hour of discussion about the picture . . ." (American Viscose Company).

"We showed your *Production* 5118 to several hundred of our employees in the Washington and Idaho area. The picture is so good and was so well received...would like to take it to all of our approximately 11,000 people as part of our Human Relations Follow-Up Program..." (Pacific Telephone and Telegraph Company).

Production 5118 began its audience career in auspicious fashion. Its world premiere showing was in Mid-November, 1955 at the 8th National Conference of the Public Relations Society of America. Many large audiences at conventions and other assemblies have requested its showing as a featured event. At such places, a Champion spokesman usually appears and a brief epilogue talk is given.

Major film awards at Columbus, Cleveland and Stamford were followed by the House Magazine Institute Award and the Golden Reel Award of the former Film Council of America. The Gold Medal award of the Freedoms Foundation is a cherished acknowledgment of its contribution to the "American way of life."

As a paper maker, Champion well appreciates the importance of sand its portfolio which accompanies 5118 has been cited by the Graphic Arts Association.

• On the premise that "what's past is only prologue" Champion embarked on its latest and even more provocative film project in 1958.

The company's latest motion picture, 1104 Sutton Road, a 30-minute production in Technicolou (and its fifth made by Wilding), is based on a theme that can start

THE CHAMPION FILMS

"1104 SUTTON ROAD"

30 Minutes • Technicolor

• This picture docsn't "preach" productivity from the viewpoint of management-or from any one viewpoint. Instead, it portrays the many-sided attitude of one person toward productivity as he looks at it through the eyes of a husband, a worker, a foreman, and then, of the president of his company. Each time, he thinks he has the problem of productivity licked, only to encounter it, unchanged, assailing him on a new flank. Finally, the play's central character does see somethingthe focal point of the problem. Imbued with new understanding, he employs it as president, again as foreman, again as a worker, and finally as a husband. Each time it works.

Program Materials: in addition to the 16mm sound print of "1104 Sutton Road" there are bulletin posters, news releases and a "Meeting Leader's Guide" containing suggested introductory remarks and discussion questions. A discussion-starting "trailer" film featuring individuals representative of typical groups is available on special request.

"PRODUCTION 5118"

30 minutes • color

• This picture does not tell a story of a business or a product. It does dramatically spotlight a problem which concerns all people. Production 5118 is a mature study of personal communications—the way we try to transmit our ideas so they will be understood by others. It develops the simple and sound conclusion that only in an atmosphere of mutual understanding can we achieve voluntary cooperation in our homes, our work, our community and in the world we all share. Program Materials: include a discussion "flip chart" and a Program Chairman's Folio.

"DEEP ROOTS"

30 minutes • color

• This dramatic narrative shows





"DEEP ROOTS"

how an industry developed the use of pine in making paper, with resulting changes in a typical Southern rural family's lives...

"GOOD BUSINESS"

30 minutes • color

 Answering many basic questions about our free competitive enterprise system, this film is about a company and its friends and neighbors. It takes viewers into crossroad villages, large cities, entire states-Ohio, the Carolinas, Texas-to show the human values of good business. Chats with the people who work for this particular company show how and where they work. Talks with members of their communities-ministers, school superintendent, banker and Chamber of Commerce secretary show that "all must profit to make good business work."

"PAPER WORK"

30 minutes • color

• The manufacture of fine paper is the theme of this picture. From pine forests to mills and inside the paper plant where pulp becomes the fine-quality paper, this film details both processes and attitude: one company's standards and how they are maintained. Color and photography are combined with a rich musical score.

A Champion among sponsors:

(CONT'D FROM PRECEDING PAGE) a good argument almost anywhere in the business world today. That theme is—productivity.

The argument arises, Champion officials felt, because the word "productivity" means so many different things to different people. Some link it with automation, and they're afraid of it or eager to embrace it, depending on their viewpoint.

Others say it's a dirty word that means "speed-up." And still others hold that "productivity" is really a good word; that it embodies all the elements of free enterprise, competition and progress that have allowed American industry to rise to its present high position.

But in its widest sense, productivity is a very abstract subject and a tough nut for the film writer to crack. More so if it is to be handled forthrightly for an industrial audience on all levels.

The message of Champion's latest film, completed and released via Modern on August 15, 1958, is that "the things you want, in material or any other form, come to you from others. But you have no real control over these things. You only control what goes from you to others-products or attitudes or whatever it may be. So only if you produce more of what other people need and want can you indirectly control more of what comes back to you. And in the understanding of this lies the secret of productivity."

As in the case of *Production* 5118, the film audience is just now warming up to the subject of Sutton Road. 700 prints are being

kept in circulation through Modern exchanges and, like *Production* 5118, this most recent picture is accompanied by excellent collateral materials of the same type.

A preview print distributed by BUSINESS SCREEN on several test showings earned the commendation of an oil company's specialist in the field of labor economics as "the best treatment of productivity" he has encountered. Used in a regular training course as a discussion stimulator, it scored well.

By December 1958, a total of 5,462 showings to 195,180 viewers had been registered through Modern's 28 exchanges and the word was just beginning to get around.

• And how does Champion feel about the film medium, its role in the "corporate image" and the results of this major effort? For one thing, Cal Skillman has noted:

"While Production 5118 was not designed as a "sales" picture, one of the most startling developments has been its use by our sales offices. Our salesmen are constantly being called on to show the film to many top management people.

Mr. Skillman summarized Champion's viewpoint toward the film medium in a talk at the University of California last May:

"They must meet an audience need as well as a company need. They're a waste of time and money if they don't.

"And, finally, they must be considered as only a part of continuous, long-range programs involving and complimenting many other segments."

The president sums it up n "1104 Sutton Road"—

'Our people must be made aware that we are all in this together—unified. That same unity must be extended to include our industry, our communities—



New "Eyes" for Space Travel

☆ Inertial navigation, which enabled the submarines Nautilus and Skate to navigate precisely to the North Pole, is the subject of a new motion picture, *Destinations of Tomorrow*, released by Autonetics, a division of North American Aviation.

Produced by Autonetics' motion picture department under the supervision of Jay E. Gordon, the 16mm, 12-minute sound and color film traces the development of inertial navigation systems. Since 1945, Autonetics has developed a series of inertial autonavigator systems for aircraft, missiles, and for possible use in space vehicles, in addition to those adapted recently for ship and submarine use.

Destinations of Tomorrow decribes not only the basic scientific principles involved in the autonavigator systems, but also the construction and testing of the equipment. Highlights include aircraft and missile applications — the F-86 Sabre Jet, the Air Force X-10 missile and the Navaho, as well as the USS Nautilus.

The film was written and directed by Cal Reed, with photography and editing by Lee Dobbs.

Available for public, non-theatre and television use, *Destinations of Tomorrow* may be obtained for showings upon request to the Public Relations Department, Autonetics, 9150 E. Imperial Highway, Downey, California.

SPACE AGE FILM REVIEW



A landing on the moon is depicted in scene from "Destinations of Tomorrow," Autonetics' new film on inertial navigation.

Life Story of a Satellite

"Explorer in Space" Pictures Successful Launching. Explains Purposes and Benefits of Rocket Research

☆ Explorer in Space, 10-minute documentary believed to be the first complete motion picture record of a successful satellite launching, has been released by the U. S. Information Service for distribution through United World Films, Inc.

Rating the importance of the Army's achievement as one of the great scientific achievements of our time, the film explains the purposes of rocket research with its resulting data being made available to scientists everywhere.

Shows Assembly of Jupiter-C

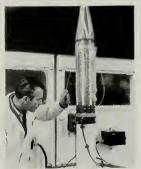
The assembly of the Jupiter-C rocket, 70 feet in length, is seen at Cape Canaveral, Florida, where

Below: Army's Jupiter-C rocket shown ready for a launch . . .



the most important test launchings have been made.

Cameras showing the placing of the Explorer, with its sensitive in-



Above: preparing Explorer for test. Zirconium strips cut the temperature range.

struments, into the nose cone of the Jupiter, and then the successful launching is seen in actual photography with animated sequences illustrating the succession of thrusts as the device soars into outer space at a speed of 18,000 miles per hour. The final stage propels the satellite into orbit.

How to Arrange for Showings

Information regarding the public use of this film may be obtained by writing United World Films, 1445 Park Avenue, New York 22.

Photography: Space Science Too

** "We may be sure that much of the information about outer space will be obtained by photography. Just as the camera has been the astronomer's indispensable tool, so it will probably be the primary tool of the space scientist.

"Take man's first exploration of the moon, for example. We may safely predict that rockets in orbit around the moon will be the first successful instruments for relatively close-up study of the moon's surface—including the moon face which remains forever hidden from direct earthly view.

"How are these orbiting rockets to give us the information they are sent to gather? . . . Photography practically guarantees a satisfactory solution. Your imaginations will hardly be strained if you conjure up a rocket carrying automatic cameras with telephoto lenses and automatic processing equipment. Add the TV system needed to scan the finished film minutely and transmit the image back to earth and you have a capable instrument for doing the job. This possibility, I dare say, strikes you as much less fanciful than did the idea of sending photo graphs by wire or wireless who this was first proposed a relative few years ago. . . .

"When man himself eventual goes out into space, it's a decertainty that he'll take his can eras with him. Of course, he maned some special optics—som newly designed equipment—incental problems, I should sawhich you will have to solve for him....

"You are probably aware of current plans to study the spect of Mars from a high-flying ba loon, 100,000 feet above the eart Surely these efforts foretell the dawhen man will visit this provoc tive neighbor of ours. . You ar I may not live to see his triump but we'd better get busy with opreliminary assignments all the same. Keep in mind all the celetial reconnoitering by photograph which must be done in advance

Donald McMaster, Vice-Preside and General Manager, Eastman Kodak Company, addressing the Society of Photographic Scientists & Engineers, October 9, 1958.

THE BIG 9TH ANNUAL PRODUCTION REVIEW IS COMING!

☆ The authoritative, complete listing of *all* qualified producers of business and television film cross-indexed for easy reference

use, will appear in February, '59. The 9th Annual Production Review contains many *new* features for the film buyer.



Above: Take-off time for a Vanguard test rocket at Cape Canaveral. Cameras are in action as the giant gantry-crane is rolled back on the tracks. Cable tower at left holds power lines.

M OTION PICTURES are an essential part of the Martin Company's activities as a prime producer of military aircraft and guided missiles for the nation's defense program.

Films serve two principal purposes for Martin:

1. To keep the military and government agencies with which it has contracts fully informed on the progress and development of its space-age projects.

2. To keep the public informed on those phases of its projects which have been declassified.

Supervisor of motion picture bhotography for the company is cee T. Dougherty, who has asigned to him four cameramen and wo assistant cameramen. Most of hese men have been checked out

for jet planes, since they must do a great deal of aerial photographic work. All of them are experienced in shooting missile launchings and flights, as well as sled tests, rocket firings, seat ejections and the like. In addition, a lot of high speed photography is done in connection with various testing operations.

Martin Men Well Equipped

Equipment used by the Martin photographic crews includes Cine Specials, Mitchells, Filmos and Fastax cameras, and complete lighting equipment including two 75 kw stepdown transformers.

As part of their jobs, Martin film men are on the go most of the time; and they're apt to work just about everywhere.

Here are some of the places they've been: Cape Canaveral,

Camera on MARTIN

Prime Producer of Military Aircraft, Missiles Uses Film Medium to Inform Government, Public

White Sands, Muroc Lake, China Lake. Edwards Air Force Base, Fort Sill, Redstone Arsenal, Bermuda, Puerto Rico, Newfoundland, Germany, on a carrier in the North Atlantic, and in submarines in the Carribbean Sea.

Martin's motion picture section works for both the Presentations Film Unit on classified projects for military and government agencies, and for the company's Information Services on subjects for release to the general public.

Progress Reports on Film

The Presentations Film Unit, a part of the Martin Company's Engineering Division, turns out progress reports on the test and development of guided missiles and



Martin film-makers on location at Cape Canaveral. From left: Cliff Peacock, Information Services; Tim Hale, Orlando unit; and Ned Stephenson, cameraman.

aircraft. Headed by William F. Romeike, the unit has two directors and two script writers.

After the camera work has been completed by Martin's men, the film is sent to an outside source for editing and sound work, with the supervision furnished by the Presentations Film Unit writer assigned to the project.

Major problems here are turning out a first-quality film under an urgent deadline, and trying to coordinate shooting with the military so as not to interfere too much with the operation or missile launch. It's also a major problem in logistics to get men and equipment to many of these operations.

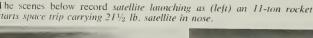
Another problem is simply that of waiting. When you're working with missiles, you don't just go out and shoot the scenes and then come home. The shoot may be postponed again and again. Then you just sit in the desert, or in the rain, or wherever you may happen to be—and wait, maybe for more than a week.

"Veterans" Film Blast-Offs

Martin prefers, whenever possible, to use its own experienced cameramen on these jobs. Since they've usually been on the missile or plane project from the beginning, they know what to look for. Also, they're accustomed to filming missile launchings and trackings, and won't forget what they're there for at blast-off time.

In shooting their film reports of aircraft test flights, Martin camera crews have gone to the air themselves in F-100s, F-94s, L-19s and helicopters. On the recent first flight of the P6M Seamaster jet seaplane, the men used a See-Bee amphibian, a Navion, a T-33 jet and four F-11F Grumman jets

Below (center): First stage drops off, its fuel expended, Right: Retrorockets "brake" second stage, let third stage coast clear.









with remote camera installations.

Responsible for the production of films for release to the general public is the company's Information Services, of which F. N. "Jim" Nutt is director. Clifford L. Peacock is in charge of this particular activity.

With Peacock handling the writing, directing and production, this unit usually completes three or four films of the public relations type per year, all on unclassified subjects.

Here again, the film is sent to Capital Film Labs for editing.



Above: Giraffe carries camera crew aloft for a Matador test.

Typical of the films produced by Martin for public release is The Missile Man, reviewed in Issue 2, Vol. 19 of Business Screen. Telling the story of the activities which culminated in the successful launching of the Air Force's Matador missile, The Missile Man was filmed on location in Orlando, Fla., with the actual launching sequences being made at Cape Canaveral. Working with Peacock and the Martin camera team in this film were members of the 17th Tactical Missile Squadron, now stationed in Formosa.

Five PR Pictures at Modern

At present, Martin has three other public relations films in distribution through Modern Talking Picture Service, Inc. They are Horizon Unlimited, the story of the Viking research rockets; The Intruder, dealing with the problem of jet noise; Look to the Sea, on

scaplanes and the water-based concept; and *Project Vanguard*.

Usual practice is to put 100 color prints and 30 black-and-white prints (for tv) with Modern. In addition, many groups within the company — Sales, Customer Service, and Technical Representatives, for instance—buy quantities of prints for their own use.

In the case of *The Missile Man*, the Air Force bought 250 prints for its own use. The film was shown last February over the ABC-TV network, and NBC has obtained a print for continuous showing over closed-circuit color tv at the Brussels World's Fair.

Latest Is "Project Vanguard"

Martin's latest film release is Project Vanguard, showing the step-by-step development of the Vanguard rocket launching vehicle from its inception to the actual firing of a satellite-carrying missile. Animated sequences show



Above: Filming another scene for Martin's widely-popular picture "The Missile Man."

what happens as the rocket goes into space.

Construction of the actual satellite is shown—a 21½ lb. sphere carrying 15½ lb. of closely packed recording, tracking and telemetering equipment, yet so miniature that the complete unit is only 20" in diameter. Sealed in plastic foam, the instrument package is shown being inserted into the satellite's magnesium shell, and the sphere being cradled into the rocket's nose. Final drama is an actual, realistic account of a count-

Below (left): Satellite is separated from third-stage rocket at 18,000 mph. (Right): Orbiting satellite in "Project Vanguard."





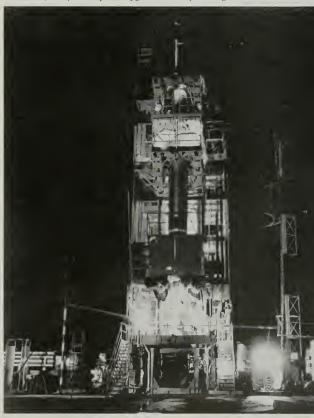


Above: Martin cameras peer into a test cell to report on some of the development work being done on a military project.

down and launch. Crisp, dramatic sound was contributed by Frank Maniglia, Capital's chief sound man.

Prints were held back pending a successful launching; a "crash program" of TV showings was set up for Martin by Modern to coincide with the orbiting. This project didn't materialize, for the final effort didn't succeed. However, after the film's release, Modern received 150 tv confirmations in the first three weeks.

Below: Vanguard on its pad in a dramatic night scene. White band on rocket is frost from liquid oxygen used as first stage oxidizer.





SEARS ROEBUCK AND THE FILM

The World's Largest Retailer Takes a Firm Step Forward in the Film Medium and a Broad Look Ahead

C EARS, ROEBUCK AND COMPANY, world's largest retail merchandising organization, has for eight years been making increasng use of motion pictures and sound slidefilms as effective and economical media of comnunication with employees, customers, and he general public.

Principal use of motion pictures within the Sears, Roebuck organization in this period has been for communicating with its "family" of 225,000 employees in its 725 retail stores, 11 nail-order plants, and 850 catalog sales offices n the United States.

The Three Personalities of Sears

Sears, as an Employer, begins its film "talks" o new employees with Starting With Sears as part of their induction into the Company.

Sears, as a Merchant, has made only a small eginning so far in using the motion picture nedium to present its merchandise to the genral public. In 1956-1957 it produced an exe imental series of 73 television commercials or distribution to all stores who wanted them. he vast bulk of Sears advertising is placed in ewspapers. It is unquestionably in the field f advertising that the company's most proming potential as a film-sponsor lies.

Sears, as a Citizen, brings to the public in ne United States such motion picture producons as the widely-praised Endowing Our Future, Your Community, and a new film, Distributive Education, under the sponsorship of the Sears, Roebuck Foundation.

The Sears organization is also addressing itself via motion pictures to young people in search of careers in retail merchandising; and to its suppliers and the peoples of Latin American countries, where it has 59 retail stores and 15 sales offices and in which its ultra-modern facilities are often the finest in these lands.

In addition to its motion picture program for employees and the public, Sears also is a very active producer and user of sound slidefilms for the multitude of internal education and training tasks in its sales and service operations.

Films help the company to carry out its business philosophy, phrased in a vestibule inscription above the main doorway of its Chicago headquarters offices: "Sears must account for its stewardship not only on the balance sheet but also in matters of social responsibility."

Modern Film Program Began in 1950

Sears' activities in the motion picture medium had their start in 1950, and the company's first major film series, The Story of Sears in America, was released for showings to employees in February, 1952.

This eight-film unit. originally produced and

Special Study Group Is Brought In

So it was decided to go at the problem of educating employees in economics from another tack. In the Spring of 1950, the company called into consultation Sumner Slichter, Harvard economist; Peter Drucker, author and analyst of the modern American corporation; Fred Harbison, then head of the Industrial Relations Center of the University of Chicago; and Frank Cellier, then executive producer of Encyclopaedia Britannica Films, and now



Left: Setting up board meeting scene for one of Sears' "Annual Report on Film" productions. Standing in background is F. B. McConnell, board chairman of Sears.

intended for circulation to Sears employees only, is now in general distribution through Modern Talking Picture Service.

Cites Need for Economic Education

The activities which culminated in the making of the motion picture series on The Story of Sears in America were a part of the company's program of massive post-war expansion. Sales tripled between 1945 and 1956. In connection with this expansion, General Wood, then Sears' board chairman, said in a message to the company's officers and their staff assistants: "Sears management should do more than we have done so far to educate our employees in the economic facts of life. What do our employees know about economics? What do they know about the competitive system of doing business, about democracy, actually? Please research this project and come up with some suggestions for a program that our board of directors might approve."

By 1950 it seemed as if some sort of film record of the "On to Chicago" meetings might provide a suitable program. Some two thousand Sears executives from around the country take part every ten years in an "On to Chicago" convention at headquarters-"Parent" to Sears' people. Tape recordings of the 1950 meetings were made and slidefilms prepared for employee showings. Their reception by the field organization was disappointing. The vitality of the "live" convention was just not

Sears' producer of informational programs, including motion pictures.

Working with these men was a committee of Sears vice-presidents and other senior executives, with the late Senator Robert LaFollette as outside consultant and chairman. This autonomous group met for approximately two full days a month over a period of more than two years.

How "Story of Sears" Series Began

After reviewing motion pictures and other materials which had been produced by industry, by labor unions, and by other organizations who had attempted to tell the story of the American system of competitive enterprise, the committee concluded that there was only one way in which Sears could do the project justice: by telling the story in terms of the company itself and its place in the development of the American business system.

To this end, the committee presented to the company's board of directors plans for the production of a series of motion pictures which would be the spark plug for the discussion sessions that would be the real pay-off of the program.

Called The Story of Sears in America, the program was made up of eight individual units, each consisting of a motion picture, a discussion leader's guide, take-home pamphlets, and comprehensive informational booklets. Production costs approximated \$1,000,000. The company estimates that it cost another \$5,000,000 in payroll to present the program to some 200,000 employees at more than 71,000 discussion sessions led by 2,600 trained discussion leaders. The program was warmly received—and apparently the experience convinced Sears' top management that motion pictures had an important place in the company's future planning.

A Tribute to "The American Way"

The purpose of the series was summed up in a statement by Mr. F. B. McConnell, then Sears' president, and now chairman of its board of directors:

"We hope that this program will help our Sears people to see that the part they play in the progress of our company is important—that a company such as ours could only have developed in a free enterprise system—that the free enterprise system is based on our American heritage of freedom. We hope that the program will stimulate the people of Sears to take stock not only of their own company, but of American business as it exists today."

Film Titles in the First Program

Individual motion pictures in the series were titled The American Customer, Working with Sears, Partners, Merchandise in Motion, Behind Each Sale, Citizen Sears, Progress. Through Profits, and Yardsticks for Tomorrow.

The American Customer was designed to open up discussions of various kinds around the two most fundamental aspects of the American economy—the customer's f-eedom of choice, and the merchant's freedom to compete.

Working With Sears explored some of the implications of the basic economic fact that any



Above: film coordinator Frank Cellier supervises as Sears' president Kellstadt is "made up" for Report film appearance.

employer needs to balance the hard realities of conducting a competitive business against the equally keen realities of what employees have a right to expect from their employer.

Partners, Merchandise in Motion, and Behind Each Sale examined three of the major functions of the company: buying, operating,



Above: President Charles Kellstadt talks on film to Sears' employee-owners "family."

and selling. The motion pictures highlighted the effect of competition on these three fundamental aspects of Sears business. The constant need for improvement, for out-thinking and out-performing competition, was the theme of this three-film "series within a series."

The Big Corporation as a Citizen

The sixth film, Citizen Sears, looked at American corporations from quite another point of view—their responsibilities as citizens. It discussed the privileges, and the obligations, which membership in the American community confers on all its citizens, both private and corporate.

Progress Through Profits dealt with the hard economic fact that the people who invest their money in a business expect a return on their investment through profits. The film talked about the varying viewpoints that exist on profit, and spelled out the facts about profit. It emphasized the dynamic role of profits in the expanding American economy.

The eighth and last film of the series, Yard-



Above: Sears' retail department stores opened in recent years mirror the company's modern merchandising approach. Typical is this store in Tampa, Fla. Left: headquarters offices in Chicago, "parent" to the company's 225,000 employees. Mail order offices are in buildings at rear.



SEARS ROEBUCK AND THE FILM:

CONTINUED FROM THE PRECEDING PAGE)

ticks for Tomorrow, talked about five of the characteristics of the American economy, charicteristics which are excellent yardsticks against which the performance of American ousiness (including Sears) can be measured. The film stressed the fact that these yardsticks are valid because they are rooted in the basic principles of America itself.

The Sears Annual Report on Film was begun n 1955 as a direct lineal descendant of the company's original Story of Sears in America eries. The Report produced in 1958 to cover 1957 operations was the fourth in the series.

The Sears "Annual Report on Film"

Unique among employee motion pictures of ts kind, the Annual Report on Film was inaugurated to carry to the entire employee famly the spirit and impression of the company's nformal "Big Board Forum" held at Chicago leadquarters on the day following the annual neeting of the Sears board of directors. To Sears, its employee-stockholders are its "Big Board" . . . and the company wanted the whole organization to get the same direct reports rom officers that they'd get if they came to he Chicago "Big Board" meeting.

Straight from the shoulder, without frills or ugar-coating, the Annual Reports on Film lave talked to Sears employees as co-owners of the company, and given them the highlights of the company's operations during the fiscal rear just ended. Because so many employees are co-owners (135,000 of them are stockolders through their membership in Sears amous Profit-Sharing Fund) their interest in he profitable operation of the business is unisually high. They want to be given facts completely and frankly.

Show Year's Results and the Outlook

That's the key to the four annual film Reports. They have been supplements to the vritten annual report-to give employeetockholders a picture of what the past year has been like, and what the outlook is for the ear ahead.

The Reports on Film have accomplished this

by a combination of brief reports by top Sears officers, interlaced with illustrated statistical summaries narrated by an off-screen voice. Although earlier versions in some instances ran as long as 50 minutes, the current one was edited down to 25 minutes for purposes of payroll-economy in a recession year.

The reports have been individualized for each of the company's five merchandising ter-



Pictured in Sears' "Report" film is Edward Gudeman, vice-president of merchandising.

ritories by a trailer which included a brief statement by the vice-president in charge of the territory.

Distribution of the Annual Report film has been through Modern Talking Picture Service, which has scheduled showings through its offices in the headquarters cities of the different merchandising territories. First showings are generally held in the larger stores in each territory. Modern sets up the schedule, and notifies stores several weeks in advance when the film will be available to them, so that they can make the necessary arrangements.

"Report" Films Are Viewed Abroad

Besides being shown in all Sears U.S. territories, the Film Report is also sent to the company's stores in Canada, Australia, and Latin America. In Latin America, showings are held for all English-speaking employees, which includes all top personnel. Here the purpose of the showings is informational, since all outside the United States are separate corporations.

Building Goodwill in Latin America

Sears in Latin America, produced in 1956, was made to explain the company's philosophy of doing business in the six Latin American nations where the company has retail stores-Cuba, Mexico, Colombia, Venezuela, Brazil and Peru.

Realizing that the entry of any North American company into the Latin American business scene has frequently in the past been viewed by nationals of those countries with mingled feelings of suspicion and distrust, Sears wanted the film to show that it was in Latin America not as an outsider, but as a partner.

More Than 6,900 Local Supply Sources

The company decided that it could quite logically make a motion picture that would tell its present and potential suppliers in Latin America about its purchasing and merchandising practices. Sears now has more than 6,900 Latin American sources of supply. In Brazil, for example, it buys some 95% of its mer-chandise from local firms. Its purchases in other Latin American countries vary with the available local sources which can supply merchandise of the quality and in the quantities that Sears requires. Because of its "point-topoint" audience approach, the film successfully presents the over-all story of Sears business philosophy, not as a vague theory in far-off North America, but as it is actually being practiced in Sears relations with suppliers and employees south of the border.

Carries Message to Thought Leaders

In the two years since its release, this film has carried the story of Sears not only to its Latin American suppliers, but also-and significantly-to the leaders of thought and influence in the six host countries.

Sears in Latin America was made not only for Latin Americans, but by Latin Americans as well. As much of the film as possible was made in Latin America, using national camera crews, technicians, and production workers. The music for the film was composed, performed, and recorded in Latin America. The



Above: planning advertising for a large retailing company's nationwide stores is pictured in the film "Behind Each Sale."

Below: modern methods of mass distribution are theme of "Merchandise in Motion."



Above: "The American Customer" looks at a typical American shopper, her likes and dislikes, and how to serve her best.



finished production lists many credits to Latin American motion picture people.

The film says, in effect: "Look here, Mr. and Mrs. Latin America, in your country Sears is not an outsider who is here just to sell you its merchandise and take its profits back North. We're your partners . . . we want to buy as much of your local goods as you can supply to meet our standards . . . to help start up brand-new industries, in some cases, to make new products that we feel customers will welcome. We're not a grab-and-run operation; we're here to stay—a regular member of your business community. Our progress and your progress go together."

Partners in Progress is the company's stateside version of this film.

Film Presented by Senior Executive

Since its introduction, Sears in Latin America has been shown to virtually every opinionmaking group in the six Latin American countries in which Sears has retail operations, Frank Cellier says. It is shown only to carefully selected audience groups, upon specific invitation. One of Sears senior executives, who is a Latin American (and also a graduate of Yale) customarily presents the film as part of a three-hour program which includes not only a brief address, and an extended question-andanswer session, but also the examination of a handsome take-home booklet, which outlines the company's history in the United States and in Latin America, explains its buying poilcies, and explains its sense of economic, civic and cultural responsibility to the communities in which it has stores. The lush illustrations in the booklet are the work of Carlos Merida, one of Latin America's foremost artists.

In the booklet Sears makes this point:

"In Latin America, as in the United States, we are guided by one simple precept: we cannot benefit and profit unless the communities

who are our hosts benefit, in turn, from our presence. We hope this booklet, and the film which it accompanies, will serve to introduce ourselves, and to explain what the opening of a Sears store may mean to you."

Coordinates Sears' Film Operations

Sears motion picture activities head up to Frank S. Cellier, whose job it is to coordinate the activities of the various department heads as they apply to communications media, particularly motion pictures. Mr. Cellier's position is perhaps unique in that he operates



Above: importance of proper home maintenance is stressed in "As Your Home Goes."

without a set annual production budget, and with a staff of only two persons besides himself. Administratively, he reports to a vicepresident of the company.

Film Counsel to Department Heads

As coordinator of Sears activities in the film field, Mr. Cellier is free to suggest to department managers where motion pictures could advance their individual department interests more effectively than some other medium; and at the same time to counsel against the use of their funds for motion picture making, if some



Above: ancient tableau of job training in Sears' "Endowing Our Future."

other communications medium will do a more effective job for them.

His position gives Mr. Cellier an oppor tunity for a broad look at the company's scope of operation, so that he is in an unusually good position to suggest where motion picture would be helpful.

A native of South Africa, Mr. Cellier hold post graduate degrees from two universitie in that country. At the University of London he was a Carnegie Fellow. His Ph.D. is from Columbia University. In 1954, Hillsdale Col lege in Michigan awarded him an honorar L.H.D. for his communications work. He ha taught communications in many schools and colleges in this country and abroad, and during World War II was in the overseas brancl of the OWI, in charge of radio and film to sixteen countries.

In the handling of a motion picture project Mr. Cellier's department acts, in effect, as a prime contractor. His department can handle the scripting and direction, or it can contract for the script from an outside source, and turn production and direction details over to one o

(CONTINUED ON PAGE SIXTY-FIVE



The Prudential's Audience Bonus

Prize Series on Great Events and Personalities of Last 50 Years Can Reach Andience of Millions in Schools, Communities Via 16mm

TELEVISION PROGRAM SPONSORS are now finding a big "plus" audience through on-theatrical distribution of their filmed prorams. The most ambitious project going to ate is that of the Prudential Insurance Comany which is distributing—through Association Films, Inc.—some 19 half-hour and six all-hour programs from its award-winning sees, The Twentieth Century. Additional prorams are regularly added to the series shortly fter their CBS-TV telecasts.

Prudential, which is now said to be the fastt growing insurance company in the world, as been unique in the insurance field for its onsistent large appropriations for television dvertising (\$4,557,000 in 1957). After early experiments in 1950-1953 to find a format it ould live with comfortably, Pru caught the ublic's fancy with You Are There in 1953-1956, Air Power in 1956-1957, and now The wentieth Century.

Subjects Cover Biographies, Sciences

These CBS-TV documentary films, with film ervices by United States Productions, Inc., ature news commentator Walter Cronkhite and encompass the great events and personalises of the past 50 years, including special headner issues dealing with contemporary events, abject matter ranges from the biographical Churchill, Gandhi, Roosevelt, Peron, and hers) to the scientific (jets, atomic developments, missiles, etc.).

Early in its television experience Prudential cognized the exceptional value the documenry films might have in the school curriculum. ccordingly, the company began providing a x-page Television Teaching Aid to any school hich requested it. (Over 10,000 schools now ceive the folders each week.)

From this point it was almost inevitable that ducators would ask for prints of the films to hedule into special curriculum needs. Pru,

Captive Cardinal in "Hungary in Revolt"



believing it could perform an exceptional public service by providing the films, embarked on the full-scale distribution that is now going on.

Series Useful Public Relations Asset

And, the company finds film distribution to be good business. Life insurance is not easy to sell. People rarely go out and buy it, and are sold usually only three or four times in a lifetime. Which company's policy they buy is often determined by what people think of the company, itself. Through public opinion surveys at regular intervals Prudential has found that its corporate image rates consistently higher than its competitors in the public's mind and is going up. According to Prudential's president, Carroll M. Shanks, not a little of the credit for



"Rockne of Notre Dame" tells his story.

this can be ascribed to the TV shows, and now to the 16mm films in distribution.

Interestingly, The Twentieth Century is presented to schools and community organizations with the television commercials intact. Thus far, the company can say literally there has been not a single complaint from overly commercial-conscious educators. One reason may be that Prudential commercials are about as easy to take as any on the air. Some, filmed by R-M-C Productions, Inc. (subsidiary of Prudential's agency Reach, McClinton, Inc.) or Robert Lawrence Productions, Inc., feature comics Tony Randall, Eddie Mayehoff, or Ethel and Albert. Ten other "commercials" in the current series are purely public service subject similar to Advertising Council projects.

Film Distribution Economical, Productive

As an advertising campaign, film distribution has been both economical and productive. The film rights—following the telecast—are obtained for a fraction of what they would cost to be produced originally. Bookings of the films are suggested to be channelled through local



"Mach Busters" pictures supersonic flight problems in the Prudential film series.

agents, although requests received by the Pru home office in Newark, N.J., the seven regional offices, or the Canadian headquarters in Toronto are also fulfilled. Prudential agents are provided with releases for local papers announcing the availability of the films.

Through audience reports received from Association Films, Prudential national advertising manager William F. Hedden can sense the success of the films from such comments as these:

"Wonderful enrichment material for modern problems."

"I am deeply impressed."

"Vital to our history courses."

"You are waking up America with these films."

Color Blindness Testing

Sponsor: U.S. Navy.

TITLE: Color Vision Testing, 20 min., color, produced by Audio Productions, Inc.

☆ A man with a slight degree of color-blindness usually finds only slight inconvenience from his condition in normal civilian life. But in the Navy his inability to distinguish color might someday cause a tragic accident.

Color-coded electronic wiring, artillery shells, signals, beacons and running lights are guides that Navy men in many occupations must recognize unfailingly. To make sure that colorblind men are never assigned to color-critical tasks, the Navy has devised tests (Pseudoisochromatic charts, and the newer Farnsworth lantern) which determine the degree of color recognition in all personnel. This film explains how the tests work, and how they should be conducted.

Color blindness is not confined solely to males, though it is rare in women. One woman, however, with an even more unusual situation of being color-blind in one eye only, played a significant part in this film. For one sequence, which shows how a room decorated in a variety of colors appears to color-blind people, the woman squinted up one eye, then another, to tell the film technicians just how the room did look—color-blind fashion—and her description was followed exactly.

THE EQUATION:

$(P \sim K + U)$

"Progress is proportional to our Knowledge, plus our ability to Use it for the common welfare."

SPONSOR: Ford Motor Company.

TITLE: An Equation for Progress, 28½ min., color, produced by MPO Productions, Inc.

☆ There are some scientists who tell us, in essence: "Never mind what we're doing; you can watch, but don't try to understand, for you never will." But since we must all try to understand, there are the popularizers—film-makers who produce only for children—of all ages, and whose methods usually consist of likening scientific principles unto such symbols as scurrying chipmunks.

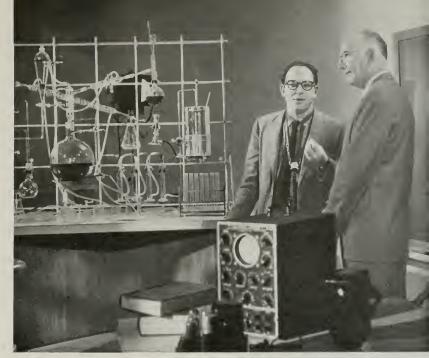
In this extraordinary film Ford and MPO have determined to prove that though there may be a big gap between science and public understanding of it the gap can be bridged intelligently—and without resort to nursery symbols.

Joseph March, who wrote and produced the film, believes that films about science must reflect its true essence, with dignity, and this cannot be done by over-popularizing the subject. Mr. March's theme is that people are an awful lot smarter than some TV sponsors seem to think they are. He is equally scornful of the arrogant scientific cult which disdains any effort by common people to devine its rituals.

In An Equation for Progress Joe March found a fellow believer in Ford's Vice President for Engineering and Research, Dr. Andrew A. Kucher. Dr. Kucher, who appears in the film, and narrates it, completely disproves any notions that science cannot be pictured believably, interestingly and without talk-

Below: Testing an automotive engine in the modern dynamometer room of Ford's Research and Engineering Center in Dearborn, Mich.





Dr. Andrew Kucher (right) and director Ira Marvin of MPO discuss a Ford research sequence

Ford's "Equation for Progress"

The Fascinating World of Modern Industrial Research Comes to Lif in an Understandable New Color Film That Bridges Past and Futur

ing down to the audience. (He also disproves another notion that businessmen and scientists should always be impersonated by actors on the screen—Dr. Kucher is *good*.)

Ford's "equation for progress" is written $P \leftarrow K+U$, in that Progress is proportionate to Knowledge and the ability to Use it for the common good of mankind, and it equals ∞ infinity, for there is no foreseeable end to the equation. How this applies to modern science is first shown in the early experiments of the Wright Brothers and Henry Ford, recreated on the screen, using much of the early equipment with which these pioneers worked.

Today, the motor makers are conducting research into a great variety of scientific principles, some with no tangible relationships to automobile manufacturing at present. But, only at present—we need only wait.

MPO's decision for dignity in this scientific film has not caused any slackening in the company's search for ever more imagination on the screen. Throughout, the film creates startling visual impressions to delight the eye.

An Equation for Progress sums up that the research of today will produce radical changes in the cars of tomorrow. Dr. Kucher foresees vehicles without wheels that will ride along on a cushion of air. And, in fact, the film shows a small model of such a car actually operating.

THE STORY OF THE FORD PICTUR

HE world of research is a fascinating one, and out of it has come most of the wondrous new developments that make our modern life so interesting and the future so challenging. But all too often the join of "humanizing" laboratory operations for the CONTINUED ON PAGE SIXTY-SEVEN

Below: Dr. Kucher shows the Glideair, an experimental car without wheels which move on a frictionless cushion of air.





Nathan Zucker, president of Dynamic

"A company grows only by the talents it attracts. And these talents are attracted by vision and planning. If man has had the depth of insight to traverse space, we can be no less insistent on breaking away from the old methods and old ideas in reaching the hearts and minds of men. The next 10 years will see in the film industry . . . changes as radical as those which produced atomic energy. If we are successful, we will be able to communicate more effectively to men everywhere through the understanding and use of the new visual media; but we must be ready and willing to think our way into new concepts. This is more than a challenge to our creative spirits, it is a necessity for our way of life."

-Nathan Zucker

Reception area at New York offices



DYNAMIC YEARS

The Story of Dynamic Films, Its Progress and Its People

THE WORD "dynamic" could well be used as an adjective in describing the growth of Dynamic Films over the past ten years. On October 15th of this year the company observed its tenth year of operation.

Co-founded in 1948 by Henry Morley and Nathan Zucker, these two ex-Yale classmates got together with an idea of doing more than just starting another entry in the motion picture sweepstakes. They had been associated for many years previously in motion pictures—Zucker as a writer-director-producer and Morley as a studio consultant. Both men felt that the coming decade would see a tremendous growth in the entire audio-visual field and felt that the challenge of reaching men's minds through the media of film would be a stimulating and challenging enterprise.

Pioneering Was Always the Goal

High among the initial goals was the hope that they could establish and develop a company that did more than just make films in established patterns of production and distribution, but would anticipate the needs of an exciting medium that was coming of age.

With the foresight that has characterized the company's growth, Zucker actually predicted the shift in film production from the major studios to the independent producers and has kept his company among the top independent pioneers in the use and development of new equipment and new techniques of film-making.

Put No "Strings" on Diversity

Unusual among companies just starting out, there were no set limitations on Dynamic's field of enterprise. The company realized a diversity of productive effort from their very inception. Unlike most companies who specialize either in the industrial film or the TV commercial or the theatrical film or the educational film, Dynamic has maintained from the very beginning that creativity in film production and



Les Becker is another Dynamic vicepresident and active in film production.

successful distribution were the common denominators of all effective communications. Specialization, as applied to Dynamic's plan, has been that of depth in subject area, rather than in techniques.

The years 1948 to 1952 were formative in nature as the company expanded its operation



Vice-president Lee Bobker is one of three-man team guiding company policy.

from a one-room office and small stage on the 5th floor of 112 West 89th Street to the occupation of three floors in that building.

Their 5th anniversary party, in 1953, found them owning and operating a large, modern, well-equipped sound stage, a dubbing and sound recording studio and maintaining their own editing rooms. A modest, but select, staff of approximately 20 people handled production and Zucker and Morley were doing most of the planning and direction of pictures.

Having to their credit a series of successful



Sol S. Feuerman heads the company's wholly-owned subsidiary, Medical Dynamics.

motion pictures and a bedrock of clients among top business companies, Dynamic began to expand its development in all aspects of client film services.

1953 Was a Milestone Year

In the year 1953, just five years after their inception. Dynamic turned out 30 industrial and sponsored films, about 50 television spots, four theatrical shorts and two television series and had established a reputation in the industry as a producer of the unusual motion picture.

Such films and film series as High Tower, Highway By The Sea, Leather In Your Life, On Stage With Monty Woolley and many others were in part responsible for this growing reputation.

At the five-year mark, Zucker and Morley began a series of expansions designed to strengthen the company's executive alignment. Lee Bobker and Les Becker joined the company as director-producers and two years later, Sol S. Feuerman, considered by many to be one of the country's outstanding producers of medical and scientific films, joined Dynamic to head their wholly-owned subsidiary, Medical Dynamics, Inc.

Death Claims Co-Founder Morley

In 1955, however, the company suffered the loss of Henry Morley, one of its founders. This was a loss not only to Dynamic Films but to the entire industry as Morley had been among its leading figures for over 15 years.

In the period from 1953 to 1958, the story has been one of a continuing growth. A total of 250 major awards have been garnered by Dynamic for excellence in film competitions all over the world.

The studio and production facilities have been expanded and new equipment, in keeping with the growing demands for Dynamic pictures, has constantly been added. The client roster has grown to include nearly 300 currently active accounts and the firm now employs over 50 regular staff employees in technical and creative capacities.

Now Has Four Subsidiary Groups

New sales and executive offices have been added at 405 Park Avenue and the company operates four wholly-owned subsidiary organi-



Comptroller Gerald Carrus also directs Dynamic's film distribution activities.

Dynamic's executive group
(left to right in photo) are
Becker, Zucker and Bobker, as
they review production plans
in a quiet corner of the company's
conference room. This
trio is credited with helping
maintain the company's reputation
for diversity and creativity
in the fields of business,
public service and scientific
motion picture production.



zations as well as seven major departments within the company itself.

The nucleus of Zucker, Becker and Bobker is still, in the main, responsible for the general overall operation of the company while Medical Dynamics, under Feuerman's direction, has grown into a leading producer of medical, scientific and pharmaceutical films.



Director Sy Weissman reviews some stills.

Because of its diversity, Dynamic has attracted other outstanding people.

Irving Oshman, chief supervising editor, runs the extensive editing rooms at 89th Street and James Townsend operates Dynamic's two large recording and dubbing studios, fully



Staff director John Fitzstephens is checking production plans with crew man.

equipped for all 16mm and 35mm sound opation. Seymour J. Weissman and John Fitzstephens are staff directors and projsupervisors and Gerald Carrus directs to operation of Dynamic's distributing organiz



John Townsend heads sound recording stud

tion, Distribution Dynamics. Mina Brow stone, a top public relations woman, hand Dynamic's media research as well as coordin ing film production with clients' sales, adverting ing and public relations campaigns.

The company begins its second decade operation with a full roster of productio Over 50 sponsored or industrial films are work; a full schedule of television commercinas booked the studios over three months advance; five theatrical shorts are in the p duction stage.

Active Program for Spring of '59

The American Forum of the Air, recent acquired by Dynamic for a television prodition series and a theatrical feature, are in script stage, planned for production in Spring of 1959. 16 "community consciolinms on current American problems are production, both for specialized clients and Dynamic's own community network distribution.

A full schedule of radio programming integration in film campaigns is also being poduced by the sound department and the copany is pushing forward its plans for the prearation and production of full audio-vision of the preaction and production of full audio-vision of the preaction and production of the preaction and preactio

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Shares can be sold at auction . . .



or through special trading posts.

Trading on "The Big Board"

An Informative Film for Institutional Buyers

Sponsor: N.Y. Stock Exchange. TITLE: The Big Board, color, 13 min., produced by On Film, Inc. ☆ The New York Stock Exchange has released this new film as the latest step in its information program aimed at describing for institutional investors the Exchange's facilities for making the best use of the auction market.

Keith Funston, president of the Exchange, introduced the film at press preview on November 5 in he Exchange's Exhibit Hall Theatre.

The picture employs footage aken on the trading floor, as well is a stylized set depicting a tradng post, and explains the work of the auction market and the special block procedures developed by the Exchange to meet the specific needs of institutional invesors. The film describes these seven special procedures in detail. Mr. Funston declared that financial institutions and intermeliaries such as commercial banks (acting as agents for investors) account for about 20 per cent of total olume on the Exchange. About

ime represents blocks of 1,000 The Big Board, Mr. Funston

hares or more.

one-third of this institutional vol-

said, was made to show professional investment managers how they can make the best use of Exchange facilities—and how it can best serve their needs.

The Big Board will be shown to investment managers of such institutions as banks, trust companies, insurance companies, investment companies, educational institutions, foundations, healtheducation-welfare funds and religious organizations.

Ruddick C. Lawrence, Exchange vice-president, said the Exchange's continuing information program for institutional investors involves the preparation of research and other material for this important audience, as well as conferences that have been conducted regularly at the Exchange since 1954 with investment managers representing 1,000 financial institutions. Starting in November, he said, similar conferences will be held in other cities in an effort to reach more investment managers, as well as partners and staffs of member firms in these cities. The Big Board, plus other visual presentations, will be used by teams of Exchange executives and specialists for these presenta-

"Big Board" scene shows how large blocks of shares are traded.



Investor Wisdom from Babylon

Regular Stock Acquisition Goal of IBA Picture Which Launches a Campaign to Educate Public

THE INVESTMENT BANKERS Association of America is planning a nation-wide campaign to educate the public in the wisdom and value of regular investments, on the premise that "the more people know about stocks and bonds, the more people will buy."

"And the more people who own stocks, the better it will be for our free enterprise system," Robert O. Shepard, chairman of the 1BA education committee, said in proposing the program before members of the organization at their recent 30th annual convention.

Shepard said that various elements of the industry have undertaken educational programs at different times, all with the same goal, but with each one running in a different direction. As merchandising companies, he said, IBA's aim should not be to teach how the stock market operates, but "to create the desire to buy."

A new 17-minute color film, The Richest Man in Babylon, designed to help in this program of



Above: in return for his labor, Algamish tells Arkad (left) the secret of achieving wealth.

education, was premiered at the IBA convention. Produced for the association by Wilding Picture Productions, Inc., of Chicago and Detroit, and based on the late George S. Clason's book by the same title, the film reveals the secret of the wealth of the richest man in ancient Babylon.

The secret is a simple one; the rich man early adopted this motto: "A part of all I earn is mine to keep." Thus he always savedand invested-at least 10 per cent of all that he earned.

Hero of the film story is Arkad, "the richest man in Babylon, after the King himself." Arkad, a scribe, toils all night on clay tablets for old and wise Algamish, a financier of his day, who in return tells Arkad the secret of achieving wealth. Background of the story is the riches and grandeur of ancient Babylon and the opulence of its citizens.

In the production of the 16mm film, Wilding employed a limited



Above: food, clothing, shoes . . Arkad finds saving helps him to pay for these services.

animation technique called "Pancam." Only certain parts of the cartoon figures, such as the head and lips, moved. Color paintings, produced by Wilding artists in Detroit and photographed by a camera in motion, depict the splendor of ancient Babylon.

"Our film version of The Richest Man in Babylon delivers a powerful and timely message in a simple and understandable manner-a message that is as true today as it was in ancient times," IBA president William C. Jackson, Jr., said in introducing the production to the 1,200 delegates.

A pamphlet edition of the Clason book, which has sold an estimated five million copies, has been so successful in presenting the lessons of financial success that the IBA decided to make the picture.

A special pamphlet, telling the story and illustrated by scenes from the picture, has been printed by Prentice-Hall, Inc., for distribution by IBA in connection with the film. The original Clason book of the same title, which also contains other anecdotes, is published by Hawthorne Books, Inc.

Further information on obtaining the film may be had by writing Erwin Boehmler, Educational Director, Investment Bankers Association, 425 Thirteenth St., N.W., Washington 4, D.C.

Sounds Tell a City's Story

Vibrant Kansas City as Site for New Industry

Sponsors: Kansas City Chamber of Commerce; Southwestern Bell.

TITLE: Sound of a Million, 27 min., produced by The Calvin Co.



Wires speed a city's sounds . . .

☆ The sounds and scenes created by the daily activities of a vibrant city of a million people lend exciting reality to Sound of a Million, a 27-minute motion picture in color produced for the Kansas City Chamber of Commerce and the Southwestern Bell Telephone Company by The Calvin Company.

Designed to promote the advantages of greater Kansas City as a desirable site for new business and industry, and as an all 'round good place to work and live, Sound of a Million was viewed by more than 71,000 persons during its first week of release, and has been commented on favorably by local and national civic and business

With the skyline of Kansas City as a focal point, the viewer hears the sounds and sees the activity created by a million people. The voice of heavy industry reflects the city's strength and energy; the cowboy symbolizes the city's prominence as a cattle and agricultural center: representatives of all faiths lend their sound to the dramatic background; even flamingoes at the zoo add their voices to the city's giant chorus.

The result is a broad view of the industrial, business, civic, cultural, religious and recreational background of Kansas City.

and cattle augment the chorus.





Humor Spices a Selling Pitch

The Post Woos Admen With an "Adult Eastern"

S ATURDAY EVENING POST space men are having a fine time this winter laughing at themselves in the new Post film, Showdown at Ulcer Gulch. Basically designed for fun, the picture nevertheless manages to present a solid case for the big Curtis publication which has grown faster in today's television era than ever before in its history.

Designed for presentation to advertising executives throughout the country, the film is sub-titled An Adult Eastern, although the locale is way out yonder, amongst such characters as "Bandits, rustlers and guys from TV GUIDE."

The movie takes as its theme that its magazine is young in heart, exciting, endowed with pep and vigor and inevitably moving faster than any other. Its writing sophisticated in intent, with a "fearless humor," lacking in sentimentality, statistics and analyses, establishes a new tone for magazine presentations of the future.

Satirical in style, the movie was

Below: Chico Marx performs his piano specialty for "Salome" Jens in this Post-film scene.



written by Post cartoonist T Key and features his famous "F zel." It is certain to become conversation piece for the Pos Orson Bean, Harvard '48 (Ya '0), left the "Blue Angel" lo enough to take the lead in t



Crosby and Hope take to "t road" again in Post's film.

film. Salome Jens, a new you actress from Milwaukee, is p sented with all her many splende as the heroine. In addition Bean and Miss Jens, the cast cludes such bit players as Bi Crosby, Bob Hope, Edie Adam Ernie Kovacs, Chico and Grouc Marx and Bibi Osterwald.

The new film, in color, 30 mi is a "Cinematic Spectacular" pr duced by Shamus Culhane Pr ductions.

Below: Orson Bean finds Mi Jens a charming protector . . .



new found knowledge longer than by any other means. The exhibiting countries put their faith in film to create international understanding. At Brussels film has proved to be the universal language.

The Contribution of Films at Brussels

THE Brussels Universal and International Exhibition set the na-

to millions of visitors of every nationality an accurate picture of

each nation's way of life—the people who are its lifeblood,

arrangements of material, models and pictures-the design of

the Pavilions-the Festivals of the performing arts. These ex-

Against this background, the new medium of the documentary

motion picture showed most effectively the nations as they are

today. Forty-three cinemas in the exhibition grounds convinc-

ingly portrayed the world's economic and industrial scene and

provided an insight into the everyday lives of our neighbors. In the cinemas, visitors, relaxed and comfortably seated,

absorbed the nations' messages more quickly, and retained their

All the traditional means of demonstration were used-the

and its cultural, economic and industrial achievements.

plained the historical and cultural background.

tions of the world a formidable task. That task was to convey

Baron Moens de Fernig Commissioner General, Brussels World Fair



ohn Baker (left), pres. National Audubon Society and Arthur T. Proudfit, ex-pres. of Creole, at tremiere of Venezuelan film...



John M. Squiers, Jr., president of Willard Pictures, whose firm helped to produce and edit the film for Creole Petroleum . . .

showings at an early date. Prints will be available to universities for use in science and engineering classes and for private showings at civic clubs and organizations.

During the past 12 years, Sam Orleans, the producer, has delved into the opening realms of nuclear physics and related subjects for such films as *Radio-isotopes for Engineering, Security, Industrial Compressors for Tomorrow*, and

High Energy Radiations for Mankind.

Covering the ever-widening field led to a popular film series for the Atomic Energy Commission depicting historic progress on plants at Oak Ridge, Tenn., Paducah, Ky., and Portsmouth, Ohio.

For information on prints, write the Maritime Administration or the Atomic Energy Commission, Washington, D.C.

Theatrical Short on Fishing Shows Why

Nature Study from Venezuela

Creole Petroleum Film a Plea for Conservation

PONSOR: Creole Petroleum Corp.

TILE: Curioseando en los Llanos Venezolanos, 26 min., color, produced by Robert C. Hermes. William W. H. Gunn, and Willard Pictures, Inc.

7 This film on Venezuelan wildfe with Spanish narration has een released by Creole Petroleum Orp., Venezuela's largest oil proucer.

The company commissioned cobert C. Hermes, a photograher-lecturer of the National Auubon Society, to make a picture or use in Venezuela, and a longr version for use on his lecture ircuit in the U.S. and Canada.

The film features natural sound ecorded on location in the Veneuelan *llanos*, or plains. It ends with a strong plea for conservation of the remarkable wildlife of that ection of the country. During roduction, Mr. Hermes spent many months on a large cattle ranch on the Orinoco River in central Venezuela. There he found birds, animals, and reptiles seldom seen even in zoos and museums. The scarlet ibis, blue tanager, sun bittern and others are pictured, as are lizards and exotic butterflies, anteaters and, as a climax, red howler monkeys performing acrobatics on the roof of the jungle.

Participating with Mr. Hermes was Dr. William W. H. Gunn of Toronto, a zoologist and present field secretary of the Federation of Ontario Naturalists. He recorded bird and animal calls on the scene during production. The picture was edited by Willard Pictures, Inc.

Creole is distributing the film widely throughout Venezuela, including showings on television. Spanish-speaking audiences in the U.S. may borrow the picture without charge from Creole, 1230 Sixth Ave., New York 20.

Alaska Lures the Sportsman

Not ALL PIONEERS are looking for oil in Alaska. Some are looking for pictures . . . pictures of scenery, fish, forests and streams. Now that Alaska has become a full-fledged state, alert business film sponsors have been quick to capitalize on the increased interest in this comparatively little-known area.

Kiekhafer Corporation (Mercury Motors), Northwest Orient Airlines and Northern Consolidated Airlines are joint sponsors of a film about fishing in Alaska now in production at Fenton McHugh Productions, Inc., Evanston, Ill. Tentatively titled *Over the Rainbows*, the motion picture was made in 35mm Eastmancolor and will be released in January.

In a land of contrasting civilization and wilderness three times as big as Texas, the problems involved in producing the film were pretty big, too. All supply and production requirements had to be worked out in advance, and carefully scheduled; there was no quick telephone source in case of an oversight. The only communication from the actual fishing camp at Kulik River Lodge in the Nanwhyenuk Lake region is by shortwave radio, and the aurora borealis blacked out even that services

alis blacked-out even that service. Nearly a ton of equipment had

Producers Ernie Lukas and Fenton McHugh on Alaskan project.



to be flown in, along with the cast and crew of six, via the Cessna Bushmaster twin-engine, float plane used by Northern Consolidated Airlines for its bush operations. Approximately 300 air miles from Anchorage, the Kulik River fishing camp is located in the Katmai National Monument area. Nearby is the Valley of 10,000 Smokes, once alive with volcanic activity and still part of one of the world's largest active regions.

Weather and Kodiak Bears

This country is the home of the giant Kodiak bear, the world's largest land carnivore, and the big fellows let it be known that they resented any movie-making in their domain. Twice filming had to be stopped, and in a hurry, when a couple of Kodiak cubs, along with their mother, decided to fish right along with the cast.

While weather is always a problem in location shooting, nowhere is weather forecasting more of a challenge than in southwestern Alaska. This is the "weather factory" for the whole North American continent, and severe meteorological disturbances are the rule rather than the exception. Local weather patterns are almost unpredictable. Thus, while a crew was busily shooting a scene in brilliant sunshine on one side of a mountain, the other side often was enveloped in a raging storm.

Get the Pioneering Spirit

Surrounded by the pioneering spirit of the residents of Alaska, whose average age is only 22, the crew soon discovered that the hazards involved in making a motion picture there represented just another challenge. In a land bursting with the anticipation of things about to happen, only 1% of its oil, coal, minerals and timber has been surveyed.

Historic Film on Nuclear Ship

PONSOR: Maritime Administration, U.S. Department of Commerce, and the Atomic Energy Commission.

SITLE: Full Speed Ahead, 15 min., color, produced by Sam Orleans Productions.

r Historic filming of the heart of the world's first nuclear powered herehant ship comprises this first in a series of documentaries built round construction progress on the Nuclear Ship Savannah. Full peed Ahead, a filmed presentation of the highly technical subject, was the bright spot of a recent fuclear Ship symposium in Washington attended by some 800 shipuilders, engineers, and scientists.

The picture shows the testing of materials and safety devices that are going into the new-era merchant vessel. Never before filmed scenes of the actual setting up of a nuclear reactor power system, and the elaborate precautions taken to assure its safe use in world trade, are reassuring to watch

Coming upon the heels of epoch making undersea voyages made by America's atomic powered submarines, Skate and Nautilus, and the doubtful reception of those vessels in some European ports ("nothing from Groton in Denmark"), the new film offers a timely public relations medium. It will be available for televised



It's the Picture That Counts...

and currently the following companies are counting on MPO to meet corporate objectives through motion pictures:*

AMERICAN AIRLINES
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GREATER NEW YORK FUND
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*20 to 30 minutes in length.

Business Screen



EXECUTIVE

ippee Named V.P. of Sales r All-Scope Pictures, Inc.

Appointment of Jack V. Shipe as vice-president in charge of les of All-Scope Pictures, Inc., ollywood, has been announced Gordon S. Mitchell, president. I-Scope Pictures operates as the interview of the control of th

Shippee formerly was west coast be-president for United Film rvice of Kansas City, Mo., hanng film commercial production d placement of theatre-screen vertising on the West Coast.

Earlier he was manager of J. alter Thompson Co.'s Kansas ty office; executive vice-presint of Potts-Turnbull, Kansas ty; a partner in Walker Saussy ency, Houston, Tex., and presint of Displays Plus, Inc., Chica-advertising research group.

Coincident with Shippee's apintment, Mitchell announced
at All-Scope Pictures will repretunited Film Service on the
est Coast, handling the sale of
tional theatre advertising proums, as well as sale and placeent of local library and manucturer-dealer screen advertising
ograms. United Film Service
es representatives in the east
Il represent All-Scope in placeent of West Coast film proction.

hn J. Burke Joins Photo-Arts Executive Vice-President

John J. Burke has joined Photots Productions, Philadelphia, as ecutive vice-president in charge motion picture production. arke formerly was head of CAU's Commercial Film Proction Division, where he directthe creation and production of mmercial ty films.

He is a veteran of 21 years' exrience in cinematography and e holder of seven major awards national and international film mpetition. His awards include o firsts and a second from the enice Film Festival, a first at the extension Foundation honor meds for color documentaries. Rently, with Photo-Art's president alter Dombrow, he completed e first official World Series film color for the American and Namal Leagues.



Hugh Gage-to Eastern Sales

Wilding Names Gage, Weake To Head East, Midwest Sales

☆ Hugh F. Gage has been elected a vice-president of Wilding Picture Productions, Inc., Chicago, and placed in charge of Wilding's Eastern Sales Division with headquarters in New York City.

Clifford F. Weake will succeed Gage as manager of the Midwest Sales Division of Wilding in Chicago. Announcement of the appointments was made by Jack Rheinstrom, vice-president, sales, of Wilding.

In his new capacity, Gage will be in charge of sales in eastern states of all Wilding services, including business motion pictures, industrial stage shows, slidefilms and graphic arts productions. Wilding tv commercials are handled through a separate division.

Gage joined Wilding as an account executive in the New York branch in November, 1954. Previously he had been a partner in Farrell and Gage Films, New York City, and a vice-president of Robert Yarnall Ritchie Productions, Inc. He has been associated with communications for business for 25 years.

As head of the Eastern Sales Division, he succeeds Ted Westermann, who remains as a vice-president of the corporation.

Weake joined Wilding as an account executive in 1951, and has served companies in such varied industries as appliance, petroleum, farm implement, utilities and financial institutions.

As Midwest Sales Division manager, Weake heads the division's five account executives, handling sales of Wilding services in midwest and southern states between



Cliff Weake-in the Midwest

Minneapolis and New Orleans, and in all states west of Chicago including the southwest, west and Pacific northwest areas. TV commercial sales in the midwest are handled by Wilding-TV.

Before joining Wilding, Weake was assistant district manager in the Chicago office of National Gypsum Company.



Hans Erne-Florez Executive

Erne, Cooper Named to New Executive Posts at Florez

☆Two new executive appointments at Florez Incorporated, Detroit, have been announced by Genaro A. Florez, president and board chairman of the sales development and training firm.

Hans A. Erne, vice-president and member of the board, will assume the duties of secretary-treasurer, and J. Raymond Cooper, vice-president and assistant general manager, has been elected to the board of directors.

Erne joined the Florez organization in 1941, and has served as an account executive for a number of Florez clients, including American Motors, the Lincoln and Mercury Division of Ford Motor Company, Norge, and Bunting Brass and Bronze.

Cooper, a member of the company since 1945, is a veteran of many years in Detroit photographic and graphic arts activities.

Francis Lee Joins Animatic Productions as Producer-Dir.

☆ Animatic Productions, Ltd., New York, has absorbed the studios and facilities of an animation film company formerly headed by Francis Lee. Mr. Lee has joined Animatic as a producerdirector.

Tack Lowndes, president of Animatic, says that this expansion is part of the company's new plan to provide its existing and new clients with extra film services in the field of television commercials and animated industrial presentations.

Bartel Now with Hartley As an Associate Producer

☆ Herman Bartel, former visual editorial director of THE AMER-ICAN HOME magazine, is now affiliated with Hartley Productions, Inc., New York, as an associate producer.

Previously he serviced national accounts in the fields of design, illustration, and as an agency art director. Throughout his career his avocation of motion picture production has earned him such recognition as the Lloyd Bacon Trophy for the best non-professional film of the year, a special showing by the Academy of Motion Picture Arts and Sciences, commendations for placing two productions in the Ten Best Non-Theatrical Films of the year, and citations for outstanding photography.

Marvin Goldman, Lee DeGroot New Execs at Mel Richman, Inc.

☆ Marvin Goldman has been named art director and Lee De-Groot sales representative of the Film Division of Mel Richman, Inc., Philadelphia. The division specializes in the production of audio-visual presentations for business.

Formerly a free-lance photojournalist and commercial photographer, Goldman recently produced and directed two motion pictures: Focus on Infinity, an art film about the works of William DeKooning, and An Alone Army, an educational film about George Washington at Valley Forge.



PUT YOUR VOICE ON FILM TO MAKE YOUR MOVIES MORE EFFECTIVE

The Kodascope Pageant Magnetic-Optical Projector is two communication tools in one. It's a fine optical sound projector. And it's a precision magnetic recorder for adding sound to silent film—even while you sit at your desk!

How it works: Once magnetic striping has been added to any 16mm film, proceed much as you would with any dictating machine.

Narrate as the story unfolds, blend with music and sound effects, make changes as often as you wish. Alter existing scripts to bring films up to date, change the narration for use with different audiences, tailor your message to fit special needs. Where to use it: Research and progress reports, training, employee orientation, public and stockholder relations, customer presentations—these are only a few of the ways magnetic sound can be used.

And this same Pageant Projector can also be used as a conventional sound projector to show any 16mm film, sound or silent.

The cost of this remarkable tool is \$850*, little enough when you consider all the ways it can help you improve your communications, internal and external.

Let a Kodak A-V Dealer demonstrate at your convenience or send for brochure.

*List price, subject to change without notice.

One panel holds all the controls for putting your own voice on film using the Kodoscope Pogeont Mognetic-Optical Projector.



EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.



lew Yosemite Slide "Theatre" First in a National Park

A special new slide projector theatre" installed at Camp No. 7 1 Yosemite National Park gives ingers of the National Park Serve an opportunity to present their ightly slide-talks to Park visitors ght in the midst of their majestic atural surroundings, and to use flacier Point and the internationlly-famous "Fire-fall" to close the

Shown in Redwood "Theatre"

The projector, a Selectroslide ear-projection unit manufactured y Spindler & Sauppe, Los Aneles, is housed in a small buildig approximately 20' long, 14' igh and 14' wide at the screen nd, tapering slightly toward the nd where the projector is located. he hut is built of redwood logs, s is the large outdoor theatre om which the audience watches e nightly performances.

The 35mm, slides used by the ingers in their talks are projected n a screen 12' wide; slides are ranged by remote, hand-held conol cable. The screen is plastic, nd is built so that it does not ck up headlights or other disacting glare from cars passing on e highway. This is accomplished y a rough exterior screen texture; side surface of the screen is nooth to receive the picture.

ample Illumination for Daytime The projector uses a 2" f./2.5

ns, and is equipped with a 750 1000-watt lamp, providing nple illumination even when proams are started before complete ghtfall. A sliding door covers the reen during the day to protect from damage.

The installation at Camp No. 7 Yosemite is the first made by e National Park Service. But alady the special facilities have beome so popular with visitors that e idea may well be adopted, in inciple at least, for all of the ountry's national parks and for-

Premiere World Title Golf Film

Eisenhower Trophy Match Latest in USGA Film Series

The Latest in a Series of offi-cial United States Golf Association films, St. Andrews Golf, has been completed by National Educational Films, Inc. for premiere at the USGA annual meeting next month.

The film records the first World Amateur Team Championship event held at St. Andrews, Scotland, last October, for the Eisenhower Trophy.

USGA Officers on the Scene

On hand for the United States were John D. Ames and Joseph C. Dey, Jr., president and secretary, respectively, of the USGA, Robert T. "Bobby" Jones, Jr., captain of the American team, and members, Charles Coe, William Hyndman III, William J. Patton and Dr. Frank M. Taylor, Jr.

St. Andrews, seat of the oldest Scottish University, an occasional residence of royalty, and a seaport, is best known as the location of the most famous golf course in the world, the Royal and Ancient Golf Club, founded in 1754. Wherever a camera is pointed in this film there is scenic beauty, historical significance, or the drama of a closely contested golf match.

Twenty-nine countries were represented as the first drive was sent down the historic first fairway by G. Behrens of Venezuela to begin the long trek on storm-swept fairways. Winds of gale force strong enough to blow Frank Taylor's ball off the putting surface of the eleventh green heightened the drama of the first day's play. Great Britain led by six strokes with the U.S. in second position,

Great Britain maintained its lead during the second day, with New Zealand coming up strong to go out in front on the third day. In the final round, the U.S.'s Bill Hyndman took the spotlight—his 72 tied the fast-finishing Australians and carried his team-mates into an 18-hole play-off for the Eisenhower trophy.

Australia Wins World Title

In a dramatic play-off Australia won the first world championship by two strokes. The lead ebbed and flowed, but the Aussies were victorious largely through the efforts of 21-year-old Bruce Devlin, whose brilliant 72 clinched the victory.

For the first time, and in deference to a request by the USGA. the interior of the Royal and Ancient clubhouse was exposed to the motion picture camera. On one wall hang portraits of Bobby Jones and Francis Ouimet, the latter being the only American honored by being made a captain of the club.

St. Andrews Golf will be available for rental to clubs, civic and fraternal organizations. Prints can also be purchased by golf clubs and golf associations.

Armour Slidefilm Gives Tips On Raising "Meat Type" Hogs

☆ An Armour & Company sound slidefilm in color designed to encourage the production of "meat type" hogs is getting favorable attention from midwestern farm

Titled We All Have a Stake In Meat Type Hogs, the 19-minute production is part of a company program to show farmers how to make more profit by raising hogs with more lean meat.

More than 16,000 livestock men have seen the color slidefilm in private showings, and additional thousands have seen it in farm programs over tv stations in Chicago, Kansas City, Omaha, Detroit, Minneapolis, and Madison, Wis.

Charles Hughes, of Armour's Livestock Bureau, produced the slidefilm, assisted by Charles Shaw, head of the company's audio-visual department.

9th Annual Production Review

The Buyer's Guide to Producers Will Appear in February, 1959

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Peter Mayer Named Special Rep for SVE Visual Services

A Peter Mayer has been named special representative, extending sponsored 35mm filmstrip service and special production activities for the Society for Visual Education, Inc., Chicago. Mayer formerly was advertising manager for Rodney, Inc., and production assistant with Gordon Best Advertising.

Besides serving the nation's schools and churches, SVE offers facilities for industrial (35 mm filmstrip or 2x2 slide) presentations, through advertising agencies or on direct order from the client.

SVE is a subsidiary of Graflex, Inc., Rochester, N.Y., and an affiliate of General Precision Equipment Corp., New York City.

Jack Tarbis Joins Filmack As Account Exec in Chicago

☆ Jack L. Tarbis has joined the Chicago branch of Filmack Studios as an account executive for Filmack's television and industrial film department.

Tarbis, who taught television production and special effects at Kentucky's United Television Laboratories, formerly was associated with CBS-TV, Kent Lane Films, Cayton Advertising, and the Paul J. Steffen Company. His background includes all phases of tv and industrial film production, direction, editing, as well as sales and agency copy writing.

Ceco Named U.S. Distributor For New Gaumont-Kalee Unit

☆ Camera Equipment Co., New York City, has been appointed exclusive United States distributor for the new Gaumont-Kalee "1690" sound recording unit for the Arriflex 16 Camera.

With the Gaumont-Kalee unit, the Arri 16 can be brought to location for assignments that do not warrant the use of expensive and unwieldy equipment. Transistor-ized, the equipment is light in weight and easily portable.

The combination can be operated by a cameraman and sound operator, the latter carrying the amplifier on a shoulder strap and handling the mike during the interview. The unit is mounted between the camera and the tripod head. The film is pulled through the sound head by the take-up and hold-back sprocket on the camera. No other mechanical drive is required.

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Irving Oshman, Dynamic's supervising editor on the job.

NTINUED FROM PAGE 53)

entations other than film for amber of industrial clients.

repressive as this is, it seems attural outgrowth of Dynamic's ty to conceive new ideas and recourage to carry them out, ough this company's entire with, a single constant thread been evident . . . the refusal Nathan Zucker to be content to produce films according to rula.

Seek New Ways to Serve

in his role as Dynamic's presiand now in his capacity as ident of the Film Producers ociation of New York he has inually insisted on new areas indeavor. He contends:

We are not in the film business, are engaged in the most exg, stimulating and revolution-field of communication in tieth century life. This is our lege and, at the same time, deep responsibility. We must new ways to serve the audiand client with today's visual niques. The path between it and audience is one that to be bridged with imagination it is the producer's responsity to do so."

icy for Community Relations

policy of self-initiating proions in the community relasfield has begun to revolutionhe existing pattern of distribuin the non-theatrical field. His lopment of "continuity of imsion" through self-liquidating projects has enabled Dyic's clients to keep a contiy of effective programming undled in the industry and has lted in the production of excitand creative motion pictures, oth Archer Winsten of the YORK POST and Howard

10 Dynamic Years in Review:

Thompson of the New York Times have highly praised the Dynamic-produced film and as a culmination of his contribution to the industry, in 1958. Mr. Zucker was honored by his fellow producers and elected president of the Film Producers Association of New York.

Despite this imposing record, Zucker and his company begin the next decade with a sense of "just beginning."

Zucker feels that everything that has gone before has merely been a preparation for what is to come. He could be termed "the last angry man" in the film industry. He is dissatisfied with having the "non-theatrical film" bracketed as a poor relation of the Grade B Hollywood movie or television program.

He is upset because producers are still going in and out of business with every picture. He is irritated when he finds that the writing of the industrial or sponsored film is considered less than a creative assignment. And he is downright furious when anyone suggests that the film industry has seen its best days.

Has Ambitious Plans for Future

His plans for the future are ambitious and broad. The subject areas in which Dynamic is currently at work are as wide and diverse as the 20th century itself. In industry and commerce there are films on corporate images and investment counseling, suggestion systems, jobber-dealer merchandising, retail sales-customer relation-

ships and technical and conceptual skills.

Lee Bobker is supervising a series of human relations pictures on changing neighborhoods, intergroup community relations, old age and retirement, and psychiatric and mental health problems.

Les Becker has initiated and is producing motion pictures in public affairs and government, including traffic and highway safety, city planning, urban renewal, housing, as well as religious programs such as a film on the North American Christian community. In addition, he is writing, directing and producing several unusual overseas travel films.

Under Sol Feuerman's direction, the medical and scientific film department has in production films on forensic medicine, hypertension and the role of the American dentist in our society.

Subjects Cover a Wide Range

Other programs under Zucker's personal direction include films on schools and school planning, the history of the labor movement in America, the role of the federal governmental agencies in housing, immigration, as well as special theatrical features and television entertainment films.

This tremendous range of subject area is dramatic proof of Zucker's contention that a creatively staffed independent film company is, and will continue to be, the core of the film industry and that, as far as Dynamic is concerned, no film project lies beyond their scope.

"Citizenship in Action" Shows Value of Student Government

☆ Citizenship in Action, a 23minute sound motion picture showing the opportunities offered high school students to participate in citizenship activities through their student councils, has been released by the Audio-Visual Center, Indiana University.

The film was produced in cooperation with the National Association of Student Councils of the National Association of Secondary-School Principals (NEA). It is intended for use by student councils, social studies classes, guidance counselors and others who help young people to become interested in civic affairs.

Prints may be purchased at \$100 each from the Audio-Visual Center, Indiana University, Bloomington, Ind., and from the Educational Film Library Association, 250 W. 57th St., New York 19.



Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness.

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Caldwell's Walter Shean

Shean Will Direct Promotion Activities at S. W. Caldwell

☆ Walter Shean has been appointed advertising and promotion manager of S. W. Caldwell Ltd., Toronto, according to Gordon Keeble, vice-president of the company.

Shean, who became interested photography and advertising while an engineering student at Queen's University in Kingston, has been associated with Herrington News Service and CKWS-TV. Earlier he was with National Business Publications, Toronto.

At Caldwell, Shean will coordinate the advertising, promotion and publicity activities of the various divisions of the company. 🖫

Sturm Studio Moves; Add Staff

A Sturm Studios, starting its tenth year this month as a producer of films for government and industry, has moved to new, larger quarters at 49 West 45th Street, New York, and has taken on additional permanent personnel.

The original three partners of the company, Bill Sturm, Orestes Calpini and Albert D. Hecht, now have a permanent staff of 25 and their basic company embraces two subsidiary divisions. Kineo-Graphics, Inc., produces stop-motion sequences for films of all types; while another division has developed a special puppet, or "Anikin" (animated mannequin) for filming purposes.

In addition to industrial films and TV spots, the company has been a long-time producer of technical films for the U.S. Army, Navy and Air Force.

Heagerty New President of International Lip-Sync Firm

☆ Lee J. Heagerty has resigned as vice-president of merchandising for Grant Advertising, Inc., to become president of Hudson Productions Ltd., Montreal, Canada, international lip-synchronization service for films.

Hudson's staff and facilities in Montreal are being expanded, and



Lee J. Heagerty

plans are under way to open overseas offices and facilities in Havana, Madrid, Lisbon and West Berlin.

Under the expansion program, Hudson will produce lip-synchronous sound tracks for tv films and theatrical motion pictures in French, Spanish, Portuguese and German. At present the company specializes in French.

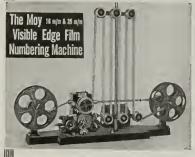
Elektra Productions Moves

☆ Elektra Film Productions has moved to larger quarters at 33 West 46th Street, New York

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Gestion Rodar Co., Rochester, Calit.
Geeves Soundcroft, Springdele, Cann.
American Optical (Todd-AO), Buffalo
District Products Corp.
(Audio Devices, Inc.) Conn.
University of Southern California,
Los Angeles, Calif.
Telefilm, Inc., Hollywood, Calif.
Consolidated Film Lobs., Ft. Lee, N.J.
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Cineroma Productions, New York
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Louis de Rochemont, N.Y.C.

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uKane Micromatic" Projector

Kane Shows 1959 Model "Micromatic" SSF Unit

Several new improvements have n added to the 1959 model icromatic" sound slidefilm protor manufactured by DuKane rporation, St. Charles, Ill. The t incorporates in a single, comt machine a filmstrip projector I record player which automatily synchronizes pictures and nd, without attention from the

New features on the 1959 model lude a "built-in spare needle" iew-type plug-in cartridge with needles, so that the spare is ays ready for use. Other imvements are a printed circuit plifier for better sound reproction, and a new "stubby" lamp ich allows improved air circula-

The most apparent change in 1959 Micromatic unit is a new mline" case, only 61/2" wide the top. Smaller than many a esman's briefcase, the luggage led case is finished in maroon grain and polished aluminum. built-in shadow-box screen is itained within the lid.

Jnits feature the company's flusive "Redi-Wind" film syswhich eliminates film rewind-, and the "Synchrowink" pice-change mechanism, which inges pictures in 1/20 second. The new Micromatic is known DuKane model 14A-390B. A nual sound slidefilm projector, h all features except the autotic film advance, is available as del 14A-335B.

Magic Pylons Now Packaged "Window-Type" Containers

All FilMagic Pylon kits are w being packaged in a new acee-windowed container which kes their contents easier to ntify for customers and for initory, according to an anuncement by the Distributor's oup, Inc., Atlanta, Ga., manuturer of FilMagic. Use of the allows cleaning of motion pic-

New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

ture films and projector apertures at normal operating speeds.

The FilMagic Pylon Kits are available in two packs. One, with fittings for the Ampro. Bell and Howell or Eastman projectors, retails at \$5.40. The kit for RCA, TSI or Victor projectors contains a special "L" flange and spacers, and retails for \$6.25. Complete instructions for mounting and maintenance are provided with

Field tests indicate, the company says, that across-the-counter sales have increased since the new window package was introduced. Further information on FilMagic may be obtained from local audiovisual dealers, or direct from the manufacturer.

New Genarco Slide Changer Takes Up to 70 Slides 31/4x4

A new electric slide changer (Model 6800) has been announced by Genarco, Inc., Jamaica, N.Y. The slide changer, which takes as many as 70 slides 31/4 x 4 with cover glasses bound all around or the new Polaroid slides in plastic mounts, operates by push-button remote control and changes slides in less than 1/2 second, the manufacturer states.

Retailing for \$285.00, the Model 6800 unit can be adapted for use with most makes of 31/4 x 4 slide projectors. It is described in pamphlet 257A, available on request to the company.

BUYERS READ BUSINESS SCREEN



Camerette Double-System Camera

New Features Mark Camerette **Double-System Sound Camera**

☆ Studio-quality sound is one of the features claimed for the new Camerette magnetic sound-on-film 16/35mm motion picture camera, distributed in the U.S. by Houston Fearless Corp., Los Angeles.

Entire double-system unit is contained in a compact, lightweight fiber glass blimp. The camera will use either 16mm or 35mm photographic film as well as 16 or 35mm fully coated magnetic sound film, and can be converted readily for either use.

Recorder and camera are driven by a 24-volt synchronous DC motor with a special governor for good speed stability. Amplifier unit is complete in a separate case and also operates from a 24-volt battery. Two input channels are provided, each with its own amplifier, gain and tone controls. Outputs from both amplifiers are mixed and fed through a volume control to the recording amplifier. The recorder can be operated independently for non-synchronized sound tracks.

Separate playback amplifier has selector switch enabling operator to hear either direct signal or playback. A microphone in the amplifier panel allows for communication with the cameraman and recording sound-track identification. A synchronized identification system puts a short pulse tone on the sound track and a mark on the picture film simultaneously.

The camera, a 16/35mm Eclair Camerette (patents Coutant-Mathot), has a reflex viewing system, with eye-piece carried to the back of the blimp by a telescope arrangement and adjustable for 16 or 35mm frame size. Film capacity is 400 ft., 16 or 35mm. A divergent three-lens turret accommodates a variety of lenses. Total weight of the complete unit is about 100 lbs.; dimensions are 24" x 15" x 17".

9th Annual Production Review The BIG "Blue Book" of Producers Is Coming in February, 1959!

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Demonstration Reel available on request



Sears and the Film:

(CONTINUED FROM PAGE 49) more outside sources. His department can do as much, or as little, of the script-to-screen job as the individual project warrants.

This arrangement provides unusual flexibility in motion picture production. In the case of Sears Latin American film, for example, the major portion of the camera work and direction was done by two stateside people. National crews did much of the rest. During a memorable week a year or two ago, the company actually did have motion picture crews operating simultaneously in Lima, San Paolo, Mexico City, New York, Vancouver and Chicago.

Motion picture services which Mr. Cellier's department sub-contracts range from research to directing, from animating to editing, from opticals to printing.

This method of operation gives the company access to a wide variety of production sources. However, practice has been to use two or three principal sources, who have come to understand by experience the company's main



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bear this TRADE MARK objectives and requirements in terms of costs and quality. Over the years, some of the company's principal production sources in Chicago have been Encyclopaedia Britannica Films, Wilding Picture Productions, Dallas Jones Productions, and Colmes-Werrenrath Productions; Herman Engel Productions has handled much of Sears' motion picture work in the East; Telepix has handled major assignments for Sears on the West Coast

Seek Balance for Program

Part of his department's job, as Mr. Cellier sees it, is to strike as close a balance as possible between effectiveness and economy in the films it produces.

A case in point is a production for the various levels of store management, Sears Best Is Your Best Buy, made in 1957 to spark sales emphasis on top-line Sears merchandise. Since the film was intended for a Sears audience only, and not for the general public, an inexpensive kinescope was made in a TV studio, rather than a motion picture. While kinescopes have the obvious disadvantage of flat lighting and coarse resolution and hence lack the depth of a regular motion picture, getting the message across was the main objective-since this was a "pitchtype" presentation. This justified the lower-cost kinescope production. On the other hand, where visual quality is of paramount importance, as in a fashion film, a kinescope film would not be advisable, in Mr. Cellier's opinion.

Follow Three Main Paths

Motion picture activities at Sears take three principal directions:

- Communicating with Sears employees.
- 2. Communicating with the general public.
- 3. Communicating with the consumer public.
- 1. Under the first category, of course, come such films as the *Annual Report* and the induction film, *Starting With Sears*, a film which is shown to all new employees.

The company "talks" to its employees in a number of additional films. One of them, Secret Thief, deals with the problem of inventory shrinkage, its aim being reduce the \$6,000,000 which Sears loses annually through this means. The film is "custom-screened" in the field by men traveling out of

(CONTINUED ON NEXT PAGE)

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Sears and the Film:

(CONT'D FROM PRECEDING PAGE)

the territorial controllers' offices. While the film's actual effect may be difficult to assess, Mr. Cellier points out that even a 5% drop in inventory shrinkage would more than pay for ten motion pictures on the subject.

Custom Work Shops, a 20-minute film in color, is intended to help Sears stores set up and run efficient work rooms for the fabrication of draperies, slip covers, and the hardware on which goodlooking draperies need to be hung. This film also is custom-screened in the field, with the complete presentation including manuals, charts, oral presentation and discussion

Starting With Sears replaces an earlier indoctrination film, produced for the company in 1951. Although motion picture costs have risen sharply in the interim. Mr. Cellier's department, by controlling all phases of production. was able to bring in the new film at over 40% less than its earlier counterpart.

Besides those now in use, several additional films intended for employee showings are now being considered for future production. The films include:

Sears Benefit Program, to increase employees' appreciation of this aspect of Sears personnel policies.

The Testing and Development Laboratory, to point up the contribution which this service department has made and will continue to make to the efficiency and productivity of Sears buyers and their sources of supply.

Visual Stock Control, to help the company realize important savings in inventory control.

Truck-Loading and Delivery of Merchandise, to help reduce the company's million-dollar losses in

Films for General Public

2. In communicating with the general public, Sears' most distin-

guished recent effort is the motion picture Endowing Our Future, released under the sponsorship of the Sears, Roebuck Foundation and in circulation through Modern Talking Picture Service. A searching appraisal of the history, problems and prospects of American higher education, Endowing Our Future was named by the New YORK TIMES as one of the ten best documentaries of 1957. The Sears Foundation produced it in cooperation with Herman Engel Productions in New York.

Besides Endowing Our Future, individual units of The Story of Sears in America, and Partners in Progress, a number of other public relations films under the Sears aegis also are in general circulation.

Films Aimed at Consumers

3. The "consumer public" part of Mr. Cellier's activities has, so far, included the production of 73 television commercials; As Your Home Goes, a film on home improvement now in circulation to consumer groups through Modern Talking Picture Service; and a production for which planning has been completed, titled Our Wonderful World, aimed at helping to sell the Sears book series of the same name to parents via PTA groups, to librarians, and to teachers, and at recruiting and training new personnel to sell the set of books.

An important part of this activity, also, involves persuading individual merchandising department sales managers to make increasing use of films in their promotional activities. Since all Sears merchandising departments have their own promotional budgets, to spend as they see fit, this means convincing the departments of the value of the film medium.

Your Community, a documentary film on the subject of home improvement projects, has had good reception among women's clubs and in high school social studies classes.

Progress Through Profits, a unit

in the Story of Sears series, is being given additional distribution through the U.S. Chamber of Commerce, utilizing the services of local chambers of commerce. In this matter, Sears has followed the lead of the Du Pont Company, which has made two of its films on economic education, It's Everybody's Business and The Story of Creative Capital, available to the National Chamber.

Newest production for the Sears Foundation, Distributive Education, was released this summer. Made in cooperation with the American Vocational Association, the film is designed to stimulate the establishment of distributive education courses in high schools throughout the country.

Although not in the strictest sense a public relations film, the company's Time for Decision merits mention in this broad category. It is Sears' contribution to the subject of retail distribution in the Vocation Weeks for college seniors that are held annually by educational institutions throughout the country. In this film Sears speaks not primarily for itself but for the entire field of retail dis-

Sears' Future in Pictures

What is ahead for Sears in the motion picture medium? As Frank Cellier sees it, Sears' real motion picture era lies in the future. "We have hardly begun to scratch the surface," he says. "The potential use of motion pictures and TV by this company is so great, and so inevitable, that we regard today's investment as 'seed-money' for the

In Sears, Mr. Cellier's department has a unique opportunity to cultivate a broad, over-all view of the company's operations, its merchandising potential, its personnel potential, and its public relations potential. His department is in an excellent position to be both a consultant with individual departments on communications projects and a liaison between these de-

(CONCLUDED ON PAGE 68)

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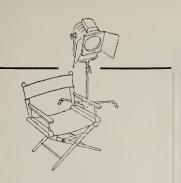
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AN EQUATION FOR PROGRESS

(CONTINUED FROM PAGE FIFTY-ONE) non-scientific audience in a motion picture falls a little flat.

Ford Motor Company's Equation for Progress doesn't make this mistake. It's a technical film, but it is presented in a manner that non-technical audiences, too, will find appealing.

In the words of Dr. Andrew A. Kucher, vice-president of engineering and research for Ford and the narrator, "this film is really a kind of progress report—a reminder of how far and how fast we have come along the American Road of research and engineering—and to what extent we have applied our knowledge to the common welfare."

Recalling how comparatively uncomplicated research was in earlier days, the film pictures such pioneers as Henry Ford, who tested his theories on internal combustion engines at the kitchen sink; the Wright brothers, who used their bicycles and their bicycle shop as a "laboratory" on the principles of flight; and the early Thomas A. Edison laboratory at Menlo Park. But this situation didn't remain for long. Today, as Dr. Kucher points out, "a research scientist must have equipment at his disposal not to be found in attics and cellars; for such equipment is not only extremely complex, it is also extremely expensive. Someone must put up the money for these necessary tools of modern research—and industry has undertaken a considerable share of this responsibility."

Thus the gap is bridged for a look at some of the scientific marvels that are a part of everyday happenings in Ford's Research and Development Center at Dearborn.

There is an extraordinary sequence of alpha particles being emitted by a radio-active substance under laboratory study. The camera catches the vapor trails resulting from this action—the only action that the human eye, or any known scientific device, can record. These vapor trails, however, tell a story to the scientist, a story that may be translated into better living for tomorrow.

Under Dr. Kucher's guidance, the camera next moves on to record the spectroscope (CONTINUED ON PAGE SIXTY-NINE)

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Prospect Ave., Westbury, N. Y. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

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Delta Visual Service, Inc., 815 Poydras St., New Orleans 12. Phone: RA 9061.

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• OHIO •

Academy Film Service, Inc. 2110 Payne Ave., Cleveland 14.

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Photo & Sound Company, 5525 Sunset Blvd., Hollywood 28.

Ralke Company, Inc., 829 S. Flower St., Los Angeles 17. Phone: TR. 8664.

S. O. S. Cinema Supply Corp., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

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• OREGON •

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •

Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •

Deseret Book Company, Box 958, Salt Lake City 10.

Sears and the Film:

(CONTINUED FROM PAGE 66)

partments and top management. Under this arrangement, motion pictures and other forms of communication can grow increasingly effective-"a consummation," according to Mr. Cellier, "devoutly to be wished."

Mr. Cellier's viewpoint as to the eventual development of the company's Annual Report on Film warrants mention here.

"Eventually the Report on Film will undoubltedly take the form of a two-way telecast, with questions visibly asked in Seattle or Bangor or Miami and answered from Chicago-or elsewhere, too, if necessary—within seconds," he says.

Closed-Circuit TV Costly

"Technically, such a telecast is perfectly feasible today, and these techniques are in actual use. To provide an adequate substitute for our annual film through these techniques today, however, would make our costs prohibitively high.

"In another few years, perhaps, Sears will have its own TV network; just as we have a teletype network today. When that day comes, we will very probably use it not only for an annual conversation with the whole field, but for frequent-even daily-conversations with appropriate segments of the field, and particularly for sharing with the entire company such a momentous event as our 'On to Chicago' meeting."

Film Is the Basic Medium

Even when the day of the company's own TV network comes, a large part of the basic presentations will necessarily be made on film, Mr. Cellier thinks. Brief question-and-answer periods may be "live," but they will serve as interludes in, or additions to, the basic on-film presentation which, as in commercial tv today, is always safer and cheaper, and mostly better.

Cammercial Films, Inc. Opens Studio in Springfield, Mass.

A new motion picture production company, Commercial Films. Inc., has been formed with offices and studios at 458 Bridge Street, Springfield, Mass. The firm will specialize in public relations films for business, according to Wallace E. Huntington, president.

Sheldon M. Titcomb has been appointed general manager of the new film production firm.

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AN EQUATION FOR PROGRESS

(CONTINUED FROM PAGE SIXTY-SEVEN)

study of metal, using instrumentation so delicate that just one imperfection in 10 million particles is apparent. Use of the electron microscope in the study of metals also is pictured, an indication of the lengths to which automotive scientists today go in their search for perfection.

Through the use of sound waves of enormously high frequency, automotive scientists can now probe the interior of metals, and "listen" for flaws that no other means could detect. Using this equipment, the research man literally "sees" imperfections with his ears.

Dynamometer test cells that record the inside workings of an automotive engine . . . the use of modern instrumentation in the study of torque . . . analog computers into which facts can be fed to pre-test the behavior of experimental cars , . . all of these tools of science are shown as necessary components of the modern automobile maker's laboratory.

Looking into the automobiles of the future, the film shows how micro-photography is now a tool of research study . . . how, through processes now known, the basic mollecular structure of metals and ceramics can be changed. Soon, the automotive scientist may be able to give the metallurgist a "prescription" for the metals he wants, and the latter will simply create them for his use.

A most interesting segment of the film is a laboratory demonstration of "free radicals"molecules that split off of the original mass and then try to recombine with other atoms. This is a relatively new phenomenon and in their studies of it lab men use liquid helium and other refrigerants that bring their subject down to minus 452 degrees, approaching absolute zero. These studies may lead to the development of more efficient motor fuels.

Since all research looks to the future, what of the car of tomorrow? Equation for Progress pictures a laboratory model that has no steering wheel-because it has no wheels, and rides on a cushion of air. Dr. Kucher's closing words have special meaning:

"The research scientist works in the present, but he is really our link to the future. It is on the stepping stones of his knowledge that we make our progress.

The future is not an accidental thing over which we have no control-the future is what we make it. And if we look over the shoulder of the man in the laboratory today, we can get a glimpse of tomorrow.

"I believe we are living in a period of time which will be proclaimed by the historians of the future as 'the golden years of research and engineering progress."

Besides being available to general audience groups, Equation for Progress also is being aimed at college and university audiences.

Arrangements for screenings may be made through any of the Ford Film Libraries, located at 16 East 52nd Street, New York 22; The American Road, Dearborn, Michigan; and 4303 Telegraph Avenue, Oakland 9, California.





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THE TEEN-AGE MARKET

the Teen-Age Market, made up of America's young people ween the ages of 13 through 19, one market constantly in need practically all consumer goods I services . . . including guidee . . . and a field of potentially in reward for business film spons, in terms of both present and ire.

Pertinent facts on the size and chasing power of the teen-age rket, and how it may be ched effectively with business is, have been compiled by Mod-Talking Picture Service into 16-page illustrated report, isd in conjunction with Americ Education Week, November 5.

9 of 10 Schools Use Films

Purpose of the Week is to intert the history, ideals, achievetts, problems and needs of the
bools, and to arouse a greater
ten interest in their well-being
improvement. Modern preed its report to create an awares on the part of business leadthat their company's films are
d as part of the curriculum in
e out of 10 schools.

The report points out that there four reasons why Industry is iciularly interested in teeners: 1) Their own present pursing power, which is vast; 2) to role they play in influencing ily living and spending; 3) For r rich potential as an adult ricket; 4) Because humane, eyesher-future business leaders want see our Youth healthy, well cated, and able to take a useplace in society as workers, rens, and family providers.

apid Growth of the Market

after holding fairly steady for ut 30 years, the U.S. teen-age ulation is enlarging rapidly, as huge crop of babies born after rld War II begin to mature, is rise in teen-age population is ificant, the report states, bese it will mean a major increase he average per-capita demand goods, as the high consumpn teen-age group increases the more rapidly than the gen-U.S. population.

Data concerning the size, pursing power, and influence on ily buying habits exerted by teen-agers are given in the tables in the column below. Also given are figures on 1958 U.S. school enrollment, and figures from a survey by Modern regarding use of sponsored films in 23,622 U.S. high schools.

The report is a compilation of existing data assembled by Modern from such sources as SCHOLASTIC MAGAZINES, Student Mar-

keting Institute, SEVENTEEN, Youth Research Institute, Gilbert Youth Research, THE AMERICAN GIRL, THE YOUNG CATHOLIC MESSENGER, BOYS LIFE, The Purdue Opinion Panel, Audio-Visual Commission on Public Information, and Association of National Advertisers.

Present and potential sponsors of motion pictures for the teenage market will be interested in these comments from the report:

"Schools welcome informative films from business and industry. Films allow all members of a group to share in a joint experience, stimulate learners to read more about the subject of the movie, improve remembering and reduce failures. Factual business sponsored films gained added conviction when shown in class, because students tend to accept as fact what they are taught in school."

Schools Prefer These Subjects

"Greatest interest areas of schools for business-sponsored educational films are in history, economics, geography, manual arts, trade and commerce, home economics, science, physical education."

"Home economics classes in senior high school present one of the best ways of reaching teenage girls. Here a girl is taught to be a smart consumer. In 1956, nearly 1,700,000 girls were enrolled in high school home economics classes."

"You can also attract teenagers' attention to your film by presenting it to them in their clubs and social activities."

Films Must Be Informative

"Promotional films for the teenage market . . . must be highly informative, be presented interestingly, and be free of biased information. As a general guide, you should employ the same objective approach you would use if you were preparing an article about your business for a popular magazine."

The report cites *The Sun Goes North* (Florida Citrus Commission) and *Scrub Game* (Procter and Gamble) as typical of sponsored films which have had enduring popularity with teen-agers. Now in its seventh year, the first film has been viewed by 2,295,710 boys and girls; and *Scrub Game*, itself a teen-ager in its 13th year, has been shown to young audiences totaling 11,796,000.

Good Programs for Guidance

American Dairy Association, Monsanto Chemical Company and Bethlehem Steel Company are mentioned as industrials who have used films effectively to guide school audiences toward careers in their fields. Socony Mobil Oil Company is cited for its series of films on traffic safety for young people; and Gillette Safety Razor Company for its Fitness for Leadership to encourage participation in sports by teen-age boys.

Copies of the complete 16-page report are available free from Modern Talking Picture Service, 3 East 54th Street, New York 22.

A SUMMARY OF THE TEEN-AGE AUDIENCE

Size (millions of 1957 1965 persons) 16 24

Purchasing Power (billions of \$) \$ 9.5 \$14

Note: By 1960, the number of

persons turning 13 will jump from 2.75 million to 3.8 million, an increase of 40%. After that, the teen-age population will continue to grow at the rate of 1,000,000 per year.

In the 15-year period 1955-1970, the U.S. teen-age population will double, while total U.S. population increases only 23%.

Number of Teen-Agers Who:
Drive Automobiles 5.5 million
Own Phonographs 9.0 million
Own Fountain Pens 8.0 million

Weekly Income of Teen-Agers

Age Group	Average Weekly Income (Allowances and Earnings
13-14	\$ 4.00
15-17	7.00
18-19	15.00

Influence on Family Spending

injulence on runity spen	uung
Percentage of teens who	
select own shoes	94%
select own pens	80%
select own sports	
equipment	70%
select own radios	55%
select own jewelry	52%
select own vacations	38%
Percentage of boys who	
select own shirts and	
slacks	90%
select own shaving cream	49%
select own razor blades	35%
select own electric razors	26%
Percentage of girls who	
select own blouses	94%
select own dresses	92%
select own lipstick	92%
select own lingerie	89%
select own hand lotion	71%
select own toilet soap	56%
select own permanents	33%

Teen-Age Girls as Factors in Family Spending* 96.9% Help mother in meal

91.8% Planning
Help prepare family's meal
79% Shop for food by themselves
88.6% Use a shopping list
76% Make new on-the-spot

Make new on-the-spot purchases 94% Add own selections to

family's list
67% Influence new brand choices

Additional Data: 2,750,000 teenage girls will marry in the next five years. 50% of teenage girls marry before their 21st birthday.

*From a survey by SEVENTEEN Magazine,

U.S. School Enrollment—1958*
Grade Schools 31,793,000

High Schools 8,800,000 Colleges and Universities 3,623,000

*Estimate by U.S. Office of Education.

Use of Motion Pictures and Audio-Visual Equipment in U.S. Schools

(Data obtained by Modern Talking Picture Service in a survey of 23,622 U.S. high schools)

Percentage of Schools with	
A-V Equipment	95%
Percentage of Schools	
Using Films	98%
Average Number of Films	
per Year	80
Percentage of These Which	
are Sponsored	77%
How Films are Used in Sch	ools:
Classroom Teaching	
Aids	59%
General Information	27%
Auditorium Activities	10%

Club Activities

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- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KDDACHROME SCENE TO SCENE COLDR BALANCED PRINTING
- . 35MM COLOR FILM STRIP PRINTING



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